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nough is as good, — that "Enough is as good, is as good as a
nough is as good, — that "Enough is as good, is as good as a
nough is as good, — that "Enough is as good, as a feast." And since
nough is as good, — that "Enough is as good, is as good as a
nough is as good, — that "Enough is as good, is as good as a
nough is as good, — that "Enough is as good, is as good as a
nough is as good, — that "Enough is as good, is as good as a

The bride-elect

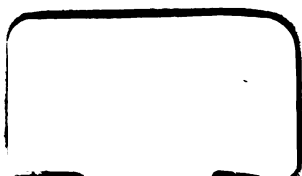
John Philip Sousa

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^B
The

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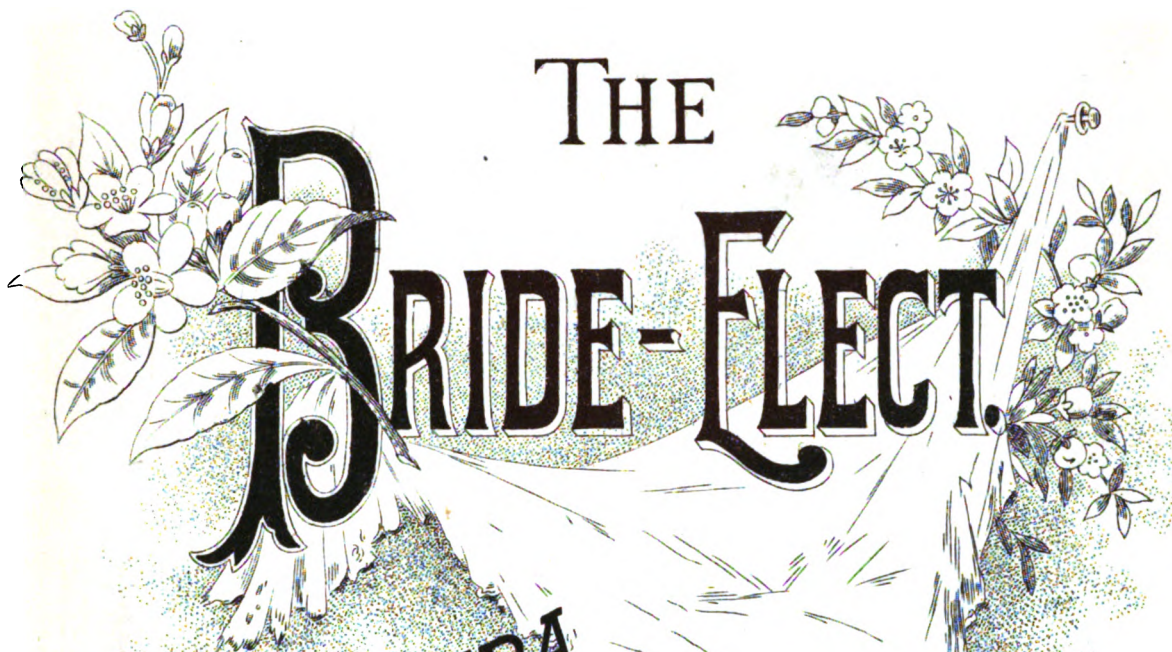
Book and Music by

JOHN PHILIP SOUSA.





PRODUCED UNDER THE MANAGEMENT OF MESSRS. KLAW & ERLANGER AND
B. D. STEVENS.



THE
BRIDE-ELECT.

COMIC OPERA
in Three Acts.

Book and Music
by

John Philip Sousa.

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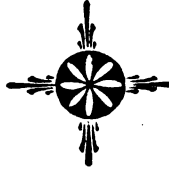


2

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↓

Mrs. Williams



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CAST.

PAPAGALLO, King of Timberio.	MR. ALBERT HART.
GUIDO, Duke of Ventroso.	MR. FRANK POLLOCK.
FRESCOBALDI, Prime Minister of Timberio.	MR. EDWARD P. WILKS.
GAMBO,	MR. MELVILLE STEWART.
BUSCATO,	MR. HARRY LUCKSTONE.
PIETRO,	MR. E. G. SCHAFFER.
SARDINIA,	MR. WESLEY JOHNSTONE.
BIANCA, Queen of Capri.	MISS LILLIAN CARLSMITH.
MINUTEZZA, Princess of Capri.	MISS CHRISTIE MAC DONALD.
LA PASTORELLA,	MISS NELLA BERGEN.
MARGHERITA,	MISS ALICE CAMPBELL.
REA,	MISS BERTHA A. DAVIS.
ZADENA,	MISS NANA FAIRHURST.
ROSAMONDA,	MISS EMMA LACKEY.

LOCALE. The Island of Capri.

Produced under the management of	{ KLAU and ERLANGER. and B. D. STEVENS.
Stage Director,	BEN TEAL.
Musical Director,	JOHN MC GHIE.
Ballet Master,	CARL MARWIG.
Scenery painted by.	ERNEST GROS.
Costumes designed by	F. RICHARD ANDERSON.

First Performed, December 28th, 1897.

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The Bride-Elect.

Comic Opera in Three Acts.



OVERTURE.

Book and Music by

JOHN PHILIP SOUSA.


Allegretto energico e pesante.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and D major. It begins with a series of eighth notes in the bass line and chords in the treble line. Dynamic markings include *f*, *sf*, and *p*. There are also accents (*^*) over some notes.



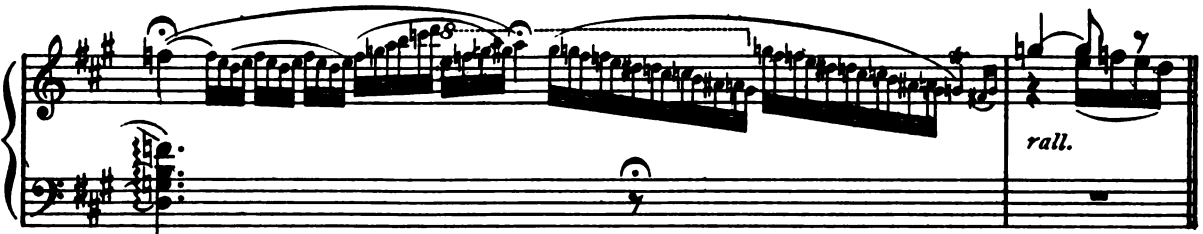
Second system of musical notation, continuing the grand staff. It features a long, sweeping melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The music flows smoothly across the system.



Third system of musical notation, showing a change in texture. The treble clef has a dense, rapid passage of notes, while the bass clef has a more sparse accompaniment. Dynamic markings include *rall.*, *f a tempo.*, and *sf*. Accents (*^*) are present over several notes.



Fourth system of musical notation, featuring a melodic line in the treble clef and a bass line with sustained chords. A dynamic marking of *p* is visible at the beginning of the system.



Fifth system of musical notation, concluding the page with a melodic flourish in the treble clef and a final chord in the bass clef. A dynamic marking of *rall.* is present at the end of the system.

Allegretto scherzando.

p a tempo.

mf

mf

Piu Vivo.

sf

sf

ff *strepitoso.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The right hand features a complex melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and moving lines.

Second system of musical notation. It continues the piece with similar melodic and harmonic textures. There are some accents (>) and dynamic markings in the right hand.

Third system of musical notation. The right hand has a prominent eighth-note pattern. A fermata is placed over the final measure of the system.

Fourth system of musical notation. The right hand continues with eighth-note patterns. The left hand has some rests and chordal accompaniment.

Fifth system of musical notation. The right hand has a more active melodic line. The left hand features long, sustained notes in the bass register.

Sixth system of musical notation. The right hand has a rhythmic pattern of eighth notes. The left hand has a simple accompaniment. The word *calando.* is written above the right hand in the final measure.

Andante semplice.

con molto espressione.

The first system of music features a treble and bass clef with a 6/8 time signature. The melody in the treble clef is characterized by eighth-note patterns and slurs. The bass clef provides a steady accompaniment with chords and single notes. The tempo is marked 'Andante semplice' and the expression is 'con molto espressione'.

The second system continues the musical piece with similar melodic and harmonic structures. The treble clef has a more active line with slurs, while the bass clef maintains a consistent accompaniment.

allargamente.

p

The third system introduces a change in tempo and dynamics. The tempo is marked 'allargamente' (ritardando) and the dynamics are marked 'p' (piano). The melodic lines in both staves are more spacious and expressive.

rit.

calando.

The fourth system continues the 'allargamente' section. It includes a 'rit.' (ritardando) marking and ends with a 'calando' (diminuendo) marking. The music becomes increasingly slower and softer.

The fifth system shows the final moments of the 'Andante semplice' section, with intricate melodic and harmonic details in both staves.

Vivace.

ff

8

The sixth system marks a new section with the tempo 'Vivace' and dynamics 'ff' (fortissimo). The music is much faster and more energetic. The treble clef has a complex, rhythmic melody, while the bass clef has a steady accompaniment. An '8' with a dashed line indicates an eighth-note pattern.

8

f *ff*

This system contains the first two staves of music. The top staff begins with a measure marked with an '8' and a dashed line above it, indicating an eighth-note pattern. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *f* and *ff*.

This system contains the third and fourth staves of music, continuing the piece with similar rhythmic patterns and chordal accompaniment.

This system contains the fifth and sixth staves of music, featuring a mix of eighth and sixteenth notes in the right hand.

This system contains the seventh and eighth staves of music, showing a continuation of the melodic and harmonic themes.

This system contains the ninth and tenth staves of music, with a focus on rhythmic consistency and harmonic support.

This system contains the eleventh and twelfth staves of music, concluding the page with a final cadence.

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 key signature is two sharps (F# and C#). The music features a melodic line in the treble with eighth and sixteenth notes, and a harmonic accompaniment in the bass with chords and eighth notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic patterns as the first system, with some dynamic markings like accents (>) appearing in the bass line.

Third system of musical notation, continuing the piece. The melodic line in the treble remains active, while the bass line provides a steady accompaniment.

Fourth system of musical notation, featuring a change in dynamics. The instruction *p dolce.* is written in the bass line. The melodic line in the treble becomes more melodic and slower, with some notes tied across measures.

Fifth system of musical notation, continuing the *p dolce.* section. The treble staff has a more lyrical feel with longer note values and ties.

Sixth system of musical notation, featuring a change in dynamics. The instruction *mf* is written in the bass line. The music returns to a more rhythmic and active style, with eighth and sixteenth notes in both staves.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic accompaniment with chords and eighth notes. An 8-measure repeat sign is present above the treble staff.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic accompaniment with chords and eighth notes. An 8-measure repeat sign is present above the treble staff.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic accompaniment with chords and eighth notes. An 8-measure repeat sign is present above the treble staff. The dynamic marking *ff* is visible at the end of the system.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic accompaniment with chords and eighth notes. The dynamic marking *dim* is visible at the end of the system.

The image displays a page of musical notation for a piano piece, consisting of six systems of two staves each. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The first system begins with a forte (*ff*) dynamic marking. The notation includes various rhythmic patterns, slurs, and accents. The piece concludes with a final forte (*ff*) dynamic marking in the sixth system.

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 key signature is two sharps (F# and C#). The music features a series of chords in the right hand and a steady bass line in the left hand.

Second system of musical notation. It includes the instruction *stretta.* above the right-hand staff and a dynamic marking *p* (piano) below the left-hand staff. The music continues with complex chordal textures and rhythmic patterns.

Third system of musical notation, showing further development of the piece with intricate chordal structures and melodic lines in both hands.

Fourth system of musical notation, featuring a prominent melodic line in the right hand with various accidentals and a supporting bass line in the left hand.

Fifth system of musical notation, including an *8va* (octave) marking above the right-hand staff, indicating a shift in register for the upper voice.

Sixth system of musical notation, concluding the page with a dynamic marking *sf* (sforzando) and a final cadence in the right hand.

Act I.

- a. Chorus: "If ninety-nine percent the papers print."
- b. Recitative, Solo and Chorus: "One day King Papagallo sent a note."
- c. Scene and Romance: "When this old coat was in the style."
- d. Scene, Duet and Chorus: "Come Cavalier."
- e. Recitative, Solo and Chorus: "Oh Princess Minutezza."

MINUTEZZA, BIANCA, GAMBO, BUSCATO AND CHORUS.

Nº 1.

Allegro con spirito.

The musical score is written for piano and consists of four systems. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo is marked "Allegro con spirito".

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features a triplet of eighth notes. The bass line has a steady eighth-note accompaniment.
- System 2:** Continues the triplet motif in the right hand. The bass line remains consistent.
- System 3:** The dynamic changes to piano (*p*). The right hand has a more complex rhythmic pattern. The bass line includes a section marked "martellato" (hammered), consisting of a series of accented eighth notes.
- System 4:** Returns to the triplet motif in the right hand. The bass line continues with the accented eighth-note pattern.

CHORUS.
SOPRANOS.

TENORS.

BASSES.

If nine - ty-nine per-cent the pa - pers print is so, (And

If nine - ty-nine per-cent the pa - pers print is so, (And

man - y ed - i - tors re - gard the fig-ure low,) Then we have am-ple reason

man - y ed - i - tors re - gard the fig-ure low,) Then we have am-ple reason

to ex-pect to-day, King Pa - pa-gal-lo, who is com - ing, so they say, To

to ex-pect to-day, King Pa - pa-gal-lo, who is com - ing, so they say, To

leggiero e molto staccato
pp
 claim the Princess Mi - nu - tez - za's hand; But why he should, we can-not
 claim the Princess Mi - nu - tez - za's hand; But why he should, we can-not
pp
pp *leggiero e molto staccato*

ff *deciso*
 un - derstand. He's much tooold for her, In this we all con - cur; Her
 un - derstand. He's much tooold for her, In this we all con - cur; Her
ff *ff* *ff* *deciso*
ff *ff* *deciso*

heart he ne - ver can com - mand. His
 heart he ne - ver can com - mand. The pa - - pers say,
p *sostenuto*
p *sostenuto* *schernando*

com - ing is quite un - ex - pec - ted, By
 And trust he may,

Mi - nu - tez - za, be re - jec - ted. If Pa - pa - gal - lo's ver - y
 If Pa - - - pa - -
 If Pa - pa - gal - lo's ver - y
 If Pa - - - pa - -

wise, He'll woo the moth - er, not the maid; As
 gal - lo's ver - y wise, He'll woo the moth - er, not the maid; As
 wise, He'll woo the moth - er, not the maid; As
 gal - lo's ver - y wise, He'll woo the moth - er, not the maid; As

wife the queen might prove a prize, As ma - in - law an aw - ful

wife the queen might prove a prize, As ma - in - law an aw - ful

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "wife the queen might prove a prize, As ma - in - law an aw - ful". The middle staff is a second vocal line with identical lyrics. The bottom staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

jade. When po - li - ty and state af - fairs are pa - ramount, "Vox

jade. When po - li - ty and state af - fairs are pa - ramount, "Vox

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "jade. When po - li - ty and state af - fairs are pa - ramount, 'Vox". The middle staff is a second vocal line with identical lyrics. The bottom staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

Po - pu - li" and "Constant Read - er" do not count; There - fore we will not send a

Po - pu - li" and "Constant Read - er" do not count; There - fore we will not send a

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Po - pu - li" and "Constant Read - er" do not count; There - fore we will not send a". The middle staff is a second vocal line with identical lyrics. The bottom staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines, including a triplet in the right hand.

pro - test to the press, But wish the cou - ple sev - ral kinds of hap - pi - ness; And

pro - test to the press, But wish the cou - ple sev - ral kinds of hap - pi - ness; And

leggiero e staccato

should they ask us all to come and dine, We do not feel that we could

should they ask us all to come and dine, We do not feel that we could

leggiero e staccato

well decline; For gas - tro - no - mic bliss, Has ne - ver been a - miss, When

well decline; For gas - tro - no - mic bliss, Has ne - ver been a - miss, When

deciso

Moderato.

Enter Bianca.

cou - pled with a lit - tle wine.

cou - pled with a lit - tle wine.

p

BIANCA.

The morning news we see you're

reading,

And no doubt note with humbled mien,

p

That Pa - pa - gal - lo's this way speed - ing, To claim our daugh - ter for his

p

piu animato

queen. **CHORUS.** *p*

The in-side facts we'd like to know; Why must she wed our ha - ted foe?

The in-side facts we'd like to know; Why must she wed our ha - ted foe?

The in-side facts we'd like to know; Why must she wed our ha - ted foe?

p piu animato

facts are painful to our pride, A Peace Commission named the bride. One

Allegretto quasi allegro deciso.

day King Pa-pagal-lo sent a note, *p* Oh, sor - row! In -

Oh, sor - row!

Oh, sor - row!

mf

sist - ing that our King had shot his goat. *p* Oh, sor - row! We
 Oh, sor - row!
 Oh, sor - row!

wrote a let - ter full of sad re - grets, But his re - ply was couched in aw - ful
p

comodo
 threats, So we said we'd go to war With all its glo - ry and its gore, And

rallentando *Tempo di marcia.*
 set - tle thus our diff'rences and debts. With clanking sword and glist'ning
pp

gun, He marched in ex-ul - ta - tion, Free from fear and trep-i - da - tion, And his

men's vo - cif - er - a - tion Was too much for contem - pla - tion, We were

forced to run.

CHORUS.

With clank - ing sword and glist' - ning gun, He

With clank - ing sword and glist' - ning gun, He

ff

BIANCA.

Ah

marched in ex - ul - ta - tion, Free from fear and trep-i - da-tion; and his men's vo -

marched in ex - ul - ta - tion, Free from fear and trep-i - da-tion; and his men's vo -

marched in ex - ul - ta - tion, Free from fear and trep-i - da-tion, and his men's vo -

cif - er - a - tion, Was too much for con-tem - pla-tion. They were

cif - er - a - tion, Was too much for con-tem - pla-tion. They were

cif - er - a - tion, Was too much for con-tem - pla-tion. They were

BIANCA. Listesso tempo.

We met the en-emy and we were theirs. Oh,
 forced to run. Oh, sor - row!

forced to run. Oh,
 forced to run. Oh,

forced to run. Oh,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Listesso tempo'. The lyrics are: 'We met the en-emy and we were theirs. Oh, forced to run. Oh, sor - row!'. The piano part features a melody with a mezzo-forte (mf) dynamic marking.

sor - row! A Peace Commission sat on our af-fairs. Oh,
 Oh, sor - row!

sor - row! Oh,
 sor - row! Oh,

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: 'sor - row! A Peace Commission sat on our af-fairs. Oh, Oh, sor - row!'. The piano part continues with a mezzo-forte (mf) dynamic marking.

p

sor - row! "To save our royal lands," the treaty said, "That Mi-nutezza," (thus the edict

sor - row!

sor - row!

pp

comodo

read,) "Be - fore she reached eighteen" Must pre - pare to be a queen, Tim-

rallentando **Tempo di marcia.**

ber - o's Monarch she must wed." With clank - ing sword and glist - ning

rallentando *pp*

gun, He'll come in ex-ul - ta-tion, Free from fear and trep-i - dation; And his

men's vo - - cif - er - a - tion Will be food for contem -

pla-tion For ev - 'ry one.

CHORUS.

With clank - ing sword and

With clank - ing sword and

With clank - ing sword and

f *ff*

Ah

glist - 'ning gun, He'll come in ex - ul - ta - tion, Free from fear and trep-i -

glist - 'ning gun, He'll come in ex - ul - ta - tion, Free from fear and trep-i -

glist - 'ning gun, He'll come in ex - ul - ta - tion, Free from fear and trep-i -

8

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with a long note and the text "Ah". The second, third, and fourth staves are vocal lines with lyrics: "glist - 'ning gun, He'll come in ex - ul - ta - tion, Free from fear and trep-i -". The fifth and sixth staves are piano accompaniment, with a piano (p) dynamic marking and a first ending bracket labeled "8".

dation; And his men's vo - cif - er - a - tion Will be food for contem -

dation; And his men's vo - cif - er - a - tion Will be food for contem -

dation; And his men's vo - cif - er - a - tion Will be food for contem -

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with a long note. The second, third, and fourth staves are vocal lines with lyrics: "dation; And his men's vo - cif - er - a - tion Will be food for contem -". The fifth and sixth staves are piano accompaniment.

Exit. Bianca. *GAMBO. outside.*
Allegro.

for all. O - hol O - hi!

plation For ev - 'ry one.

plation For ev - 'ry one.

plation For ev - 'ry one.

ff

O - hol O - hi!

The ped - - lar! The ped - - lar!

The ped - - lar! The ped - - lar!

Con spirito.
Enter Gambo.

sf

GAMBO. *p*

Now

The first system of music features a bass line with a few notes and rests, and a piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a melodic line with triplets and an eighth-note figure. The bass staff has a rhythmic accompaniment with chords and single notes.

if you would like to be con - stant - ly clean,

The second system continues the vocal line and piano accompaniment. The piano part features a consistent eighth-note accompaniment in both hands, with a *pp* dynamic marking in the bass staff.

To banish des - pair, And re - instate hope, Each

The third system continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment, with some chordal changes in the bass line.

one may at - tain this con - di - tion se - rene, By

The fourth system concludes the vocal line and piano accompaniment. The piano part features a more active bass line with some arpeggiated chords.

buy - ing, by buy - ing this

rit. *a tempo e piu animato*
 most mi - raculous soap. You sure - ly will buy A

sample to try, 'Twill wash out your dresses,

(sees Buscato.)
 And soft - en your tresses, Ah, A

con bravura

most en-ti - cing chance I see, On which the soap to test; My

p

BUSCATO.

What!

friend, pray lend your coat to me, It should be cleaned and pressed.

accelerando

lend this coat, On which I dote, My an - - ces-tor's be -

a poco a poco

velocity.

quest? No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

Andantino. *con molto espressione.*

no! Your modern men may wear Prince Albert coats, Or cut-aways of queer de-

f *P dolce con molto espressione.*

signs, But one whoday and night to art devotes, This most contemptuous garb de-

clines; We miss the dress of days that are no more, The fashions of these times are

vile; No gen-tle-man a spiketail'd garment wore, When

piu rit.

piu rit.

this old coat was in the style. We miss the dress of days that

We miss the dress of days that

GAMBO WITH BASSES. We miss the dress of days that

a tempo

BUSCATO WITH SOPRANOS.

are no more, The fash-ions of these times are vile; No

are no more, The fash-ions of these times are vile; No

gen-tle-man a spiketail'd garment wore, When that old coat was in the

gen-tle-man a spiketail'd garment wore, When that old coat was in the

rit.

BUSCATO.

It's shoulders show the marks of

style.

style.

p dolce

powder'd hair, It's sleeves the touch of beau-ty's hand; It has that most a-ris-to-

cra-tic air Of state-ly grace and manner grand. It can-not hope to hold its

regal sway, Or wond'ring gazers to be-guile, So let us dream of that U -

BUSCATO.*piu rit.**a tempo.*

to - pian day, When this old coat was in the style; It

It

GAMBO WITH BASSES. *It*

piu rit. *a tempo.*

Detailed description: This section contains the first system of the score. It features a vocal line with lyrics, a piano accompaniment, and a gambo with basses part. The tempo markings are 'piu rit.' and 'a tempo.'.

BUSCATO WITH SOPRANOS.

can-not hope to hold its re-gal sway, Or wond'-ring ga-zers to be -

can-not hope to hold its re-gal sway, Or wond'-ring ga-zers to be -

Detailed description: This section contains the second system of the score, featuring two vocal lines (Soprano and Alto) and piano accompaniment. The lyrics are: 'can-not hope to hold its re-gal sway, Or wond'-ring ga-zers to be -'.

guile, So let us dream of that U - to - pian day, When

guile, So let us dream of that U - to - pian day, When

Detailed description: This section contains the third system of the score, featuring two vocal lines and piano accompaniment. The lyrics are: 'guile, So let us dream of that U - to - pian day, When'.

GAMBO.

rit. But your
that old coat was in the style.
that old coat was in the style.

rit. *a tempo*

animato
an-cestors did not bequeath you the dirt, So to give it to me is your
p animato

du - ty, And I will re-store it with-out a-ny hurt, To all it's o -

BUSCATO.

Tempo valse vivo.

rit. As you are so un-
rig - i - nal beau - - ty.

rit. *pp*

com-mon - ly ur - gent, On my coat you may try your de -

ter - gent. Be care - ful I pray. *GAMBO.*
Your wish I'll o - bey

GAMBO.
Good peo - ple, take
Woe to the ped - lar, Should he prove a med - dler.
Woe to the ped - lar, Should he prove a med - dler.

note, I now take this coat, And ap - ply to it, thus, a so -

lu - tion of soap; In a min - ute or two, 'Twill come out like

BUSCATO.

Tho'

new, And chal - lenge a test of the mi - cro - scope.

tat - ter'd and torn, 'Twas for - mer - ly worn By an un - cle who

tear - ful - ly gave it to me; He ranked as a duke, And

wore a pe - ruke, And print - ed a book on the coat's ped - i -

gree.

CHORUS.

He print - ed a book on the coat's ped - i - gree.

He print - ed a book on the coat's ped - i - gree.

He print - ed a book on the coat's ped - i - gree.

GAMBO. (Immersing coat in tub.)

Brillante

Thus! thus! thus! thus!

Come scrub it, and
Come scrub it, and

ff

rub it, and drub it with care. Re - store the dear coat to its
rub it, and drub it with care. Re - store the dear coat to its

p

youth a - gain; Wet it, and fret it, and let it get
youth a - gain; Wet it, and fret it, and let it get

ff

dry, Then hap - pi - er thoughts in his heart will
dry, Then hap - pi - er thoughts in his heart will

GAMBO
Recitative.

Presto.

At - tention all, the mi - racle be - - hold!
molto marcato
reign!
reign!

Presto.

f *pp* *pp*

BUSCATO.

A most mys - te - ri - ous sur - prise, *CHORUS.*
 See how the
 See how the

The first system of music consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: "A most mysterious surprise, CHORUS. See how the See how the".

BUSC. parlante

Base trickster! villain! robber!
 coat is shrunk in size!
 coat is shrunk in size!

GAMBO WITH BASSES.

The second system of music consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are: "Base trickster! villain! robber! coat is shrunk in size! coat is shrunk in size!". The section is labeled "GAMBO WITH BASSES.".

Maestoso grandioso.

bold! *CHORUS.* *a tempo*
 Oh waterproof and stormworn mackintosh, You may elect to sneer and
 Oh waterproof and stormworn mackintosh, You may elect to sneer and

rall molto *a tempo*

The third system of music consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are: "bold! CHORUS. a tempo Oh waterproof and stormworn mackintosh, You may elect to sneer and Oh waterproof and stormworn mackintosh, You may elect to sneer and". The section is labeled "rall molto" and "a tempo".

smile, But garments were not guaran - teed to wash, When this old coat was in the

smile, But garments were not guaran - teed to wash, When this old coat was in the

rit.

BUSCATO. **Recitativo.**

a tempo Villain, prepare to fight without delay, For this indig-ni-ty your life must

style.

style.

accelerando

f

pay!

GAMBO. **Giocoso.** Swords!

Very well, name your weapons! A-greed!

Allegro.

ff

p

Moderato.

Allegro con spirito.

Ah, here are two; you're friends in need.

Moderato.

Allegro con spirito.

ff

BUSCATO.

GAMBO.

Your pun-ish-ment shall

Come ca-va-lier, Trembling with fear,

sf

be se - vere.

Use all your skill, I mean to kill. Trick - ster, vil - lain,

f

BUSCATO.

Cow - ard, boast - er, brag - gart, beat!

swind - ler, cheat!

I'll ac - cept no

sf *sf* *sf* *ff* *stringendo*

No, we'll fight un - til one dies. On guard! On

com - pro - mise.

On guard!

a - poco a poco

guard!

On guard!

CHORUS.

On guard! At first we thought the

On guard! At first we thought the

Brillante.

Brillante.

trick was ma - gic, Sim - ply done to show his skill; But it seems it's

trick was ma - gic, Sim - ply done to show his skill; But it seems it's

get - ting tra - gic, Each the oth - er means to kill. At first we thought the

get - ting tra - gic, Each the oth - er means to kill. At first we thought the

trick was ma - gic, Sim - ply done to show his skill; But it seems it's

trick was ma - gic, Sim - ply done to show his skill; But it seems it's

con forza

GAMBO.

A hun-dred du - - cats
 get-ting tra - gie, Each one means to kill.
 get-ting tra - gie, Each one means to kill.

The score for 'GAMBO.' consists of four staves. The top staff is a bass line. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The music is in a minor key and features a steady rhythmic accompaniment with some triplet figures in the piano part.

BUSCATO.

My friends, he bluffs; take
 - I win the day.

The score for 'BUSCATO.' consists of four staves. The top staff is a vocal line. The second staff is a bass line. The bottom two staves are a piano accompaniment. The music is in a minor key and features a steady rhythmic accompaniment with some triplet figures in the piano part.

up his wa - ger, pray!
 As he ap - pears the bet - ter man, We'll wa - ger
 As he ap - pears the bet - ter man, We'll wa - ger

The score continues with four staves. The top staff is a vocal line. The second staff is a bass line. The bottom two staves are a piano accompaniment. The music is in a minor key and features a steady rhythmic accompaniment with some triplet figures in the piano part.

GAMBO.

Moderato.

rit.

A hundred! an-oth-er, a-gain, once more!

on him all we can.

on him all we can.

on him all we can.

rit. -

a tempo.

BUSCATO.

Come, coat-less knight, On to the fight, Quick-ly I'll this wrong re-quite.

a tempo.

GAMBO.

Boast while you may, I'll win the day, Trick-ster, vil-lain, swind-ler, cheat!

Cow - ard, boaster, brag - gart, beat!

I'll ac - cept no com - pro - mise,

ff stringendo *poco*

No, we'll fight un - til one dies. On guard! On guard!

CHORUS. On guard! On guard!

On

On

a poco

Brillante.

guard At first we thought the trick was ma-gic,

guard At first we thought the trick was ma-gic,

Brillante.

sf

Sim - ply done to show his skill; But it seems it's get - ting tra - gio,

Sim - ply done to show his skill; But it seems it's get - ting tra - gio,

The first system of the score consists of three staves. The top staff is the vocal line, starting with a forte (*sf*) dynamic. The middle staff is a vocal line with lyrics. The bottom staff is the piano accompaniment, also starting with *sf*. The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

sf

Each the oth - er means to kill. At first we thought the trick was ma - gio,

Each the oth - er means to kill. At first we thought the trick was ma - gio,

The second system of the score consists of three staves. The top staff is the vocal line, starting with a forte (*sf*) dynamic. The middle staff is a vocal line with lyrics. The bottom staff is the piano accompaniment, also starting with *sf*. The piano part continues with the same eighth-note accompaniment.

sf *con forsa*

Sim - ply done to show his skill; But it seems it's get - ting tra - gio,

Sim - ply done to show his skill; But it seems it's get - ting tra - gio,

The third system of the score consists of three staves. The top staff is the vocal line, starting with a forte (*sf*) dynamic and a *con forsa* marking. The middle staff is a vocal line with lyrics. The bottom staff is the piano accompaniment, also starting with *sf* and *con forsa*. The piano part features a more complex accompaniment with chords and a steady eighth-note bass line.

Allegro molto.

(Buseate reels and falls.)

BUSCATO.

Molto moderato.

A hit! a palpable

Each one means to kill.

Each one means to kill.

Allegro molto.

Molto moderato.

hit!

That I am worsted I must ad-mit.

CHORUS.

We

We

piu animato

thought he'd sure - ly win the bout, But that he's whipped there seems no

thought he'd sure - ly win the bout, But that he's whipped there seems no

Recitative.
GAMBO.

lunga.

I of - fer my sin - cere re - grets; As I have won, I'll take the
doubt.
doubt.
doubt.

This section contains a vocal line for the gambus player and piano accompaniment. The vocal line is in a recitative style, with a long note at the end marked *lunga.* The piano accompaniment consists of chords and simple melodic lines in the right and left hands.

Molto moderato.

(Gambo and Buscato, arm in arm, dance softly off.)

bets.
pp

This section is for piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked *Molto moderato* and the dynamics are *pp* (pianissimo).

Moderato.

SOPRANOS.

'Tis our belief you've all been sold; They worked their

This section is for soprano voices and piano accompaniment. The vocal line is in a moderate tempo and features a melody with some grace notes. The piano accompaniment is similar to the previous section, with a rhythmic eighth-note pattern in the right hand and chords in the left hand. Dynamics include *sf* (sforzando).

molto animato.

schemes to get your gold. As they are cheats make them re-

TENORS.

What would you have us do, say, pray?

molto animato.

Allegretto strepitoso.

pay. Come on, come on! Ven-geance to wreak, We'll not be meek,

We will, we will! Ven-geance to wreak, We'll not be meek,

Allegretto strepitoso.

Quick-ly we the rogues will seek; Robbed by the scamp, Fool'd by the tramp,

Quick-ly we the rogues will seek; Robbed by the scamp, Fool'd by the tramp,

Tricks - ters, vil - lains, swind - lers, cheats, Cow - ards, boast - ers, brag - garts, beats!

Tricks - ters, vil - lains, swind - lers, cheats, Cow - ards, boast - ers, brag - garts, beats!

f

Oh, with rage we suf - fo - cate, Sharp - ers we a - bom - i - nate!

Oh, with rage we suf - fo - cate, Sharp - ers we a - bom - i - nate! Come

stringendo *a poco* *a poco*

Come on, Come on, Come on!

on, Come on, Come on!

They have duped us by their ma-gic Id - i - ot - ic we have been;

They have duped us by their ma-gic Id - i - ot - ic we have been;

fz

ff *fz*

When we catch them 'twill be tra-gic, Re - tri - bu - tion will be - gin.

When we catch them 'twill be tra-gic, Re - tri - bu - tion will be - gin.

fz

fz

(Minut. appears on portico.)

Come

They have duped us by their ma-gic, Id - i - ot - ic we have been;

stringendo.

sf *stringendo.*

MINUTEZZA.

One moment, pray! King Papagal-lo comes to-day To claim my hand; He
 When we catch them 'twill—
 When we catch them 'twill—

Moderato e sostenuto.

(reads letter.)

Marziale deciso.

sends a note, From which I'll quote, To show you his de-mand: "Princess Mi - nu - tez - za,
rall. calando.
p *rall.* *f*

Beau-ty's queen"

"As you will ver-y shortly

Oh, sor - row!

Oh, sor - row!

be eight-teen," "I send this to remind you, you are
Oh, sor - row!
Oh, sor - row!
Oh, sor - row!

p

mine, And trust, my heart and hand you'll not de - cline; For

allargamento. *rit.*
when I take a no-tion, My love and my de-vo-tion, Is of the class that's ra-ted su-per-

rit.

Marziale.

a tempo

fine. "With clank-ing sword and glist-'ning gun, I'll

pp

come in ex-ul - ta-tion, Free from fear and trep-i - da-tion, And my men's vo -

cif - er - a - tion Will be food for con-tem - pla - tion, For

ev - 'ry one." With clanking sword and glist'ning gun, He'll come in ex-ul -

CHORUS.

With clank - ing sword and glist - 'ning

With clanking sword and glist'ning gun, He'll come in ex - ul -

With clank - ing sword and glist - 'ning

ff

ff

ta - tion, Free from fear and trep - - i - da-tion, And his
 gun Hell come in ex-ul - ta-tion, Free from fear and trep-i - da-tion, And his
 ta - tion, Free from fear and trep - - i - da-tion, And his
 gun Hell come in ex-ul - ta-tion, Free from fear and trep-i - da-tion, And his

men's vo-cif-er - a-tion Will be food for con-tem - pla-tion, For ev - 'ry
 men's vo - cif - er - a - tion Will be food for con-tem -
 men's vo-cif-er - a-tion Will be food for con-tem - pla-tion, For ev - 'ry
 men's vo - cif - er - a - tion, Will be food for con-tem -

Stretta.

one; for ev-'ry one, His men's vo - cif - er - a -
 pla-tion, For ev-'ry one, His men's vo - cif - er - a -
 one; for ev-'ry one, His men's vo - cif - er - a -
 pla-tion, For ev-'ry one, His men's vo - cif - er - a -

Stretta.

tion will be food for ev - 'ry one.
 tion will be food for ev - 'ry one.
 tion be food for ev - 'ry one.
 tion be food for ev - 'ry one.

- a. Chorus: "Our Customary Attitude."
- b. Song and Chorus: "Kind Friends this Deference."

KING PAPAGALLO AND CHORUS.

Nº 2.

Allegro pesante.

CHORUS.

ff
Our eus - - to - ma - ry at - ti - tude, To

Our eus - to - ma - ry at - ti - tude, To

p
 strangers in this la - ti - tude, is to ig - nore all pla - ti - tude, And
 strangers in this la - ti - tude, is to ig - nore all pla - ti - tude, And

The first system of the musical score consists of three staves. The top two staves are vocal lines, both starting with a piano (*p*) dynamic marking. The lyrics are "strangers in this la - ti - tude, is to ig - nore all pla - ti - tude, And". The bottom staff is the piano accompaniment, also starting with a piano (*p*) dynamic marking. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

make them feel at home. Pa - pa - gal - - lo! Swell out each
 make them feel at home. Pa - pa - gal - - lo! Swell out each

The second system of the musical score consists of three staves. The top two staves are vocal lines. The lyrics are "make them feel at home. Pa - pa - gal - - lo! Swell out each". The bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

voice and like - wise cheer, Pa - pa - gal - - lo! King of Tim -
 voice and like - wise cheer, Pa - pa - gal - - lo! King of Tim -

The third system of the musical score consists of three staves. The top two staves are vocal lines. The lyrics are "voice and like - wise cheer, Pa - pa - gal - - lo! King of Tim -". The bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

be - ri - o is here. Our cus - - to - ma - ry
 be - ri - o is here. Our cus - to - ma - ry

at - ti - tude, To stran - gers in this la - ti - tude, Is to ig - nore all
 at - ti - tude, To stran - gers in this la - ti - tude, Is to ig - nore all

Tempo di Valse molto Moderato.

pla - ti - tude, And make them feel at home.
 pla - ti - tude, And make them feel at home.

PAPAGALLO.

Kind friends, this de-ference Is am-ple e - vidence That I have made a

pp

hit; So,

CHORUS. SOP.
Not a bit, Not a bit,

TEN.
Not a bit, haw! haw!

BASS.
haw! haw!

con - se - quent - ly, We will sink for - mal - i - ty, And all its laws o -

p

mit. So in
Not a whit, Not a whit,
Not a whit, haw! haw!

This system contains four staves. The top staff is a vocal line starting with the word 'mit.' and ending with 'So in'. The second staff is a vocal line with lyrics 'Not a whit, Not a whit,'. The third staff is a vocal line with lyrics 'Not a whit, haw! haw!'. The bottom staff is a piano accompaniment with chords and melodic lines.

lan - guage that's with - out re - stric - tion, With free - dom from
p

This system contains four staves. The top staff is a vocal line with lyrics 'lan - guage that's with - out re - stric - tion, With free - dom from'. The second staff is a vocal line with lyrics 'lan - guage that's with - out re - stric - tion, With free - dom from'. The third staff is a vocal line with lyrics 'lan - guage that's with - out re - stric - tion, With free - dom from'. The bottom staff is a piano accompaniment with chords and melodic lines, marked with a piano (*p*) dynamic.

jok - ing and mirth, Ig - nor - ing all flow - er - y

This system contains four staves. The top staff is a vocal line with lyrics 'jok - ing and mirth, Ig - nor - ing all flow - er - y'. The second staff is a vocal line with lyrics 'jok - ing and mirth, Ig - nor - ing all flow - er - y'. The third staff is a vocal line with lyrics 'jok - ing and mirth, Ig - nor - ing all flow - er - y'. The bottom staff is a piano accompaniment with chords and melodic lines.

dic-tion, Let's damn all the don-keys on earth.

haw,

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics "dic-tion, Let's damn all the don-keys on earth." and ends with a long note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

On this max-im I wish to in-

haw, haw, haw, haw, haw,

This system contains the second vocal line and piano accompaniment. The vocal line starts with the lyrics "On this max-im I wish to in-" and ends with a long note. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic.

sist, And I'm san-guine my views won't be hissed,

This system contains the third vocal line and piano accompaniment. The vocal line starts with the lyrics "sist, And I'm san-guine my views won't be hissed," and ends with a long note. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

That a man is a mon-key, To ride on a don-key, When

walk - ing is on the free list. *CHORUS.*
On this max - im he
On this max - im he

wants to in - sist, And he's san - guine his views won't be
wants to in - sist, And he's san - guine his views won't be

hissed, _____ That a man is a mon - key, To

hissed, _____ That a man is a mon - key, To

The first system of the score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics 'hissed, _____ That a man is a mon - key, To'. The bottom staff is a piano accompaniment in bass clef, featuring a melodic line with eighth notes and chords.

ride on a don - key, When walk - ing is on the free list.

ride on a don - key, When walk - ing is on the free list.

The second system of the score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics 'ride on a don - key, When walk - ing is on the free list.'. The bottom staff is a piano accompaniment in bass clef, featuring a melodic line with eighth notes and chords.

PAPAGALLO.

Let

The third system of the score consists of three staves. The top staff is a vocal line in treble clef with the word 'Let'. The middle and bottom staves are piano accompaniment in bass clef, featuring a melodic line with eighth notes and chords. Dynamic markings *pp*, *ff*, and *pp* are present in the piano part.

me in-ter-ro-gate In language ad-e-quate, Your an-swer please es - say:-

SOP. "Why
 Say your say, *TEN.* Say your say,
 Say your say, *BASS.* Haw, haw!

does this beast sedate, While scratch-ing of his pate, His off leg bring in play?"

PAPAGALLO.

While cross - ing a

"That's his way," "That's his way,"

"That's his way," Haw, haw!

bridge on the sum - mit, He ate up a

foot of his girth, Then he kicked down I

went like a plummet, So let's damn all the don-keys on

earth. On this max - im I

TEN.
BASS. Haw haw, Haw haw, Haw, haw!

wish to in - sist, And I'm san - guine my views won't be

Haw, haw!

hissed, That a man is a mon-key, To ride on a

Haw, haw!

don-key, When walk-ing is on the free list. *CHORUS.*

On this
On this

max - im he wants to in - sist, And he's san - guine his

max - im he wants to in - sist, And he's san - guine his

views won't be hissed, _____ That a man is a mon - key, To

views won't be hissed, _____ That a man is a mon - key, To

views won't be hissed, _____ That a man is a mon - key, To

PAPAGALLO.

When walk - ing is on the free list.

ride on a don - key, When walk - ing is on the free list.

ride on a don - key, When walk - ing is on the free list. haw, haw!

ride on don - key, When walk - ing is on the free list. haw, haw!

Duet. "Should you marry Ma."

MINUTEZZA AND PAPAGALLO.

No. 3.

Allegretto grazioso.

MINUTEZZA.

Should you

Allegretto grazioso.

mar - ry Ma, in - stead of me, Your wed - ded life will hap - py be.

p

She's a nurse of won - drous skill, Makes you hun - gry to be ill; When

p

pains rheu - ma - tic_ rack your frame, And gout - y symptoms make you lame, Ma -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, with lyrics 'pains rheu - ma - tic_ rack your frame, And gout - y symptoms make you lame, Ma -'. The piano accompaniment provides harmonic support with chords and moving lines.

ma will treat you to her store Of pa - tent med - ecines ga - lore. PAPA G. I'm

The second system continues the vocal line with lyrics 'ma will treat you to her store Of pa - tent med - ecines ga - lore. PAPA G. I'm'. The piano accompaniment includes dynamic markings such as 'rit.' and 'p'.

Piu vivo. not an in - va - lid, dear maid, And do not need a nurs - es aid; I

The third system begins with the tempo marking '*Piu vivo.*' and the vocal line lyrics 'not an in - va - lid, dear maid, And do not need a nurs - es aid; I'. The piano accompaniment is more active, with a 'Piu vivo.' marking.

ne - ver suf - fer with the gout, Am al - ways a - ble to be out,

The fourth system continues the vocal line with lyrics 'ne - ver suf - fer with the gout, Am al - ways a - ble to be out,'. The piano accompaniment features a 'Piu vivo.' marking and concludes with a flourish.

be out, be out. In a pol-ka step, the

rit.

rit. *a tempo*

MINUTEZZA.

When he dances

girls de-clare, I am grace-ful, grand and de-bon-air, When I dance the

sa-ra-bands, Untold rap-ture he commands,

sa-ra-band, Untold rap-ture I command, And danc-ing-masters...

MINUTEZZA.

rit. But when he fills all—
of - ten say, I am sup - ple as a co - ry - phée; But when I fill all—

rit. hearts with bliss, 'Tis when he gives a kick like this. I still main -
hearts with bliss, 'Tis when I give a kick like this. *a tempo p* **Grazioso.**

tain I'm not the one to be your future wife; I'll flirt wher - e - ver

I may be, And cause you un-told mis-er-y; And my dis-

The first system of music features a vocal line in a treble clef with a key signature of two flats. The lyrics are "I may be, And cause you un-told mis-er-y; And my dis-". Below the vocal line is a piano accompaniment consisting of two staves, with the right hand playing a melodic line and the left hand providing harmonic support with chords and bass notes.

dain Will make you wish to end your blighted life; For I will snub you

poco rit.

The second system continues the vocal line with the lyrics "dain Will make you wish to end your blighted life; For I will snub you". The tempo marking *poco rit.* is placed above the vocal staff. The piano accompaniment continues with similar harmonic and melodic patterns.

ev-'ry day, And not one wish of yours o - bey.

piu anima

PAPAGALLO.

You state your side in

piu anima

The third system begins with the lyrics "ev-'ry day, And not one wish of yours o - bey." and includes the tempo marking *piu anima*. The vocal line then has a rest, followed by the instruction **PAPAGALLO.** and the lyrics "You state your side in". The system concludes with another *piu anima* marking and a key signature change to one flat. The piano accompaniment features more complex rhythmic patterns and chordal textures.

man-ner strong, Tho' most il - lo - gi - cal and wrong; When you be - come my

blush - ing bride, On all those subjects I'll de - cide.

MINUTEZZA. *Grazioso.*
 Ah

Tho' you main - tain you're

Grazioso.
rallent. *a tempo*

I'll flirt wher-e-ver I may be, And
 not the one to be my fu-ture wife

cause you un-told mis-er-y; Ah
 And your dis-dain Will

I'll sure-ly snub you ev-'ry day, And
 make me wish to end my blighted life;

Tempo I.

not one wish of yours o - bey. In a pol - ka step, the girls declare, He's
 (spoken.) (spoken.)

Slide, one, two, Glide, one, two,

Tempo I.

grace-ful grand and de - bon - air, When he dan - ces sa - ra - bands,
 (spoken.)

Slide, one, two, three, four, one, two, When I dance the sa - ra - band,

Un-told rap - ture he commands, And danc - ing - masters of - ten say, He's
 (spoken.) (spoken.)

Un-told rap - ture I command. Slide, one, two, Glide, one, two,

sup - ple as a co - ry - phée, But when he fills all hearts with bliss, 'Tis
 (spoken.)

Slide, one, two, three, four, one, two, But when I fill all hearts with bliss, 'Tis

rit. *a tempo*

rit. *a tempo*

when he gives a kick like this.

when I give a kick like this.

DANCE.
Allegretto.

Song: "Before the Moor was master of the hills of old Iberia."

LA PASTORELLA.

Nº 4.

Allegro marziale.

The first three systems of the piano accompaniment are written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 6/8. The first system begins with a dynamic marking of *f* and includes accents and slurs. The second system continues with similar rhythmic patterns and dynamics. The third system features a change in dynamics to *f* and includes a slur over a group of notes in the right hand.

LA PASTORELLA.

Recitative.

The recitative section consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a key signature of one sharp and a time signature of 6/8. The lyrics are: "Be - - fore the Moor was mas-ter of the hills of old I -". The piano accompaniment is written in treble and bass clefs, with a dynamic marking of *f* and a *p* marking. The piano part includes slurs and accents.

be - ri - a, Be - fore the Mos - lem standard floated o - ver an - cient

Sy - ri - a, Our fa - mi - ly re - solv'd to scorn all kinds of

la - bor, And to sub - sist en - tire - ly on the product of our neigh - bor; Our

Allegro marziale.

grand a - chieve - ments in pec - u - la - tive sci - ence,
stand to - geth - er what - ev - er dan - gers try us,

Fill my rob - ber soul with mild - est joy; Our
Heart to heart and hand to hand say we, Al -

p

deeds of dar - ing when coup - led with de - fi - ance Are
though so - ci - e - ty la - bors to de - cry us. We

just the kind of deeds brave hearts em - ploy, — Who
do not crit - i - cise so - ci - e - ty, — Who

p *pp piu animato.*

robs the mid - night travel - er on the lone - - ly road, — Who
acts the in - jured maid - en with con - sum - - mate art, — And

robs the mil - lion - aire with - in his strong — a - bode?
 gets a gold - en so - lace for a bat - - - ter'd heart? } La Pas - to -

rella! a wo - man! Ha ha ha ha ha ha ha ha ha ha ha ha

ha a wo - man, a wo - - man! Cuck -

rall. *a tempo.*

rall. *ff* *p*

leggiero. *f* *sostenuto.*

oo, cuck - oo, a lit - tle bird sings with glee: — "When winds blow

ppp *leggiero.* *pp*

North, East, South or West, Fail not to feath-er well your nest,' Cuck-oo, cuck-

oo, cuck-oo, Ah, lit-tle bird in the tree, Your pun-gent

pre-cept is the one for me. We

one for me.

ff

- a. Recitative: "To marry, or not to marry."
- b. Trio: "You remember 'twas six months ago."

No. 5.

LA PASTORELLA, GAMBO AND BUSCATO.

Moderato.

LA PASTORELLA.

To mar-ry, or not to mar-ry? That is the in-ter-ro-gation;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. It begins with a recitative-like passage. The piano accompaniment is in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *p* (piano) is present.

animato.

Whether a husband will be to me, A joy or com-pli - ca-tion.

GAMBO.

Whether a husband will be to me, A joy or com-pli - ca-tion.

The second system continues the musical score. The vocal line begins with the lyrics "Whether a husband will be to me, A joy or com-pli - ca-tion." The piano accompaniment features a more active melodic line in the right hand, marked *animato.* and *p*. A dynamic marking of *p* is also present. The system concludes with a fermata over the final note of the vocal line.

of - fer heart and hand to you, I'll con - stant be and ev - er true, If

of - fer heart and hand to you, I'll con - stant be and ev - er true, If

The third system continues the musical score. The vocal line begins with the lyrics "of - fer heart and hand to you, I'll con - stant be and ev - er true, If". The piano accompaniment features a complex rhythmic pattern in the right hand, marked *animato.* and *p*. A dynamic marking of *p* is also present. The system concludes with a fermata over the final note of the vocal line.

The fates the prob-lem shall decide, If
 you will say you'll mar - ry.

I'm to be a hap - py bride, Or as *rit.* a wi-dow tar - *lunga.*

Tempo di Valse.

ry. *con espressione.*
 You re - mem - ber 'twas six months a -

go, ——— When your young heart was la - den with woe, ——— The

day that our Cap, By a le - gal mis - hap, Went to dwell where they nev - er have

snow; ——— You told me 'twixt sob and 'twixt tear, ——— 'Twas

awkward for me to ap - pear ——— As a lov - er, just yet, But

not to for - get To call ———

RUSCATO.

— in the spring of the year. — Why not

mar-ry to - mor-row? You love him and he loves you;

Ban - - ish your wid-ow - y sor-row, And one be - come in -

LA PASTOR. *p*

Ah, So - ci - e - ty says to the man —

stead of two. Ah, So - ci - e - ty says to the

GAMBO.

rall. *p* *a tempo. pp*

When you "pop" you should fol - low this plan: "Go speak to her
 man, When you "pop" you should fol - low this plan, "Go speak to her

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Pa, and al - so her Ma, And "toot" your own horn if you can! This
 Pa, and al - so her Ma, And "toot" your own horn if you can! This

The second system continues the vocal melody and piano accompaniment. It includes a *rit.* (ritardando) marking above the vocal line and below the piano accompaniment.

a tempo.
 meth - od I can not pur - sue, I'm an orphan and lone wid - ow too;
 meth - od you can not pur - sue, You are an or - phan and wid - ow

The third system begins with the tempo marking *a tempo.* and continues the vocal and piano parts. The piano accompaniment features a triplet of eighth notes in the right hand.

I have - n't a Pa, And nei - ther a Ma, So what
too; You have - n't a Pa, And nei - ther a Ma, So what

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a major key with a key signature of one sharp (F#). The lyrics are: "I have - n't a Pa, And nei - ther a Ma, So what" on the first line, and "too; You have - n't a Pa, And nei - ther a Ma, So what" on the second line. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

is the best to do?
is the best to do?

The second system continues the vocal and piano parts. The lyrics are: "is the best to do?" on the first line, and "is the best to do?" on the second line. The piano accompaniment continues with similar harmonic support.

p *ppp*

The third system is primarily piano accompaniment. It features a treble and bass clef staff with chords and melodic lines. Dynamic markings include *p* (piano) and *ppp* (pianissimo).

The fourth system continues the piano accompaniment with a treble and bass clef staff, featuring chords and melodic lines.

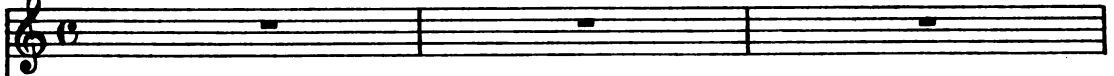
pp

The fifth system is the final system on the page, continuing the piano accompaniment. It features a treble and bass clef staff with chords and melodic lines. A dynamic marking of *pp* (pianissimo) is present.

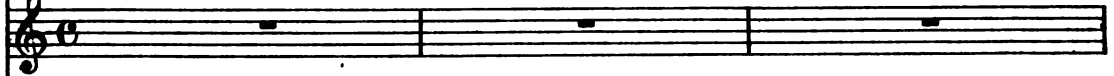
LA PASTORELLA, MINUTEZZA, BUSCATO, GAMBO, MARGHERITA,
REA, ZADENÁ AND ROSAMONDA.

Nº 6.

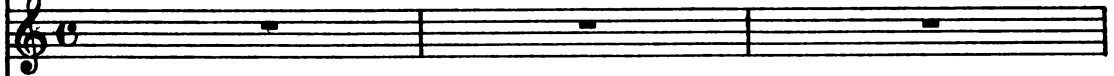
Allegro misterioso.
LA PASTORELLA.



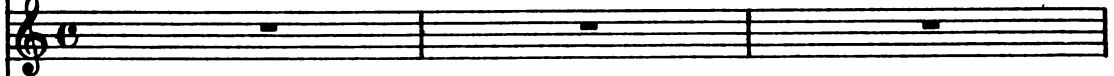
MINUTEZZA.



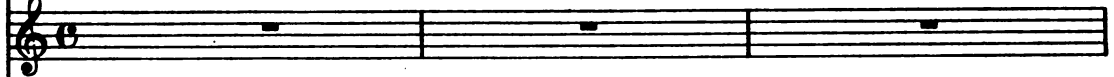
MARGHERITA.



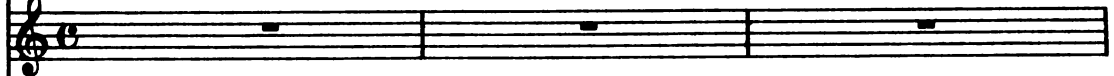
REA.



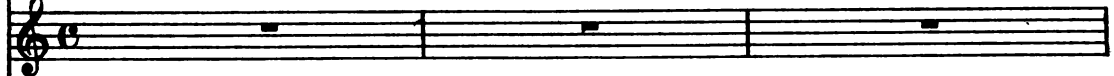
ZADENA.



ROSAMONDA.



BUSCATO.



GAMBO.



In a mat-ter of such grave im -

Allegro misterioso.



Sh!
Sh!
Sh!
Sh!
Sh!
Sh!
Sh!

Seven vocal staves, each containing a single note with a fermata and the lyric 'Sh!'.

port, Stra - te - gic schemes are need - ed, So

A single bass staff with lyrics: "port, Stra - te - gic schemes are need - ed, So".

Piano accompaniment for the vocal line, featuring a complex melodic line in the right hand and a rhythmic accompaniment in the left hand.

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

con - se - quent - ly I ex - hort, That what she says be

We'll seek him when the twi - light dies With

heed - ed. Sh!

The musical score consists of nine staves. The top staff is the vocal line, with lyrics: "We'll seek him when the twi - light dies With". The following seven staves are piano accompaniment, each featuring a "Sh!" marking with a double-headed arrow above it. The bottom staff is a grand piano accompaniment with two staves (treble and bass clef). The piano part includes various musical notations such as slurs, ties, and dynamic markings.

song and dance we'll catch him, And then, no doubt, to his sur -

con forza. **Tempo Valse Vivo.**

prise, Re - morse-less-ly we'll snatch him!

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

He'll shiv - er,

And **Tempo Valse Vivo.**

rit. *f* *p*

And quail,
And quail,
And quail,
And quail,
And quail,
And quail,
Our scow - ling,
quiv - er, And

ff *p*

Be - wail!

Be - wail!

Be - wail!

Be - wail!

Be - wail!

Be - wail!

grow - ling, And

We'll awe him,

f *p*

Till he
 Till he
 Till he
 Till he
 Till he
 Till he
 Re - signs you,
 jaw him, De -

f You see. *lunga.* *pp* Misterioso. Ah! When night comes

You see. Ah! When night comes

f You see. *pp* Ah! When night comes

You see. Ah! When night comes

f You see. *pp* Ah! When night comes

You see. Ah! When night comes

Ah! When night comes

clines you, Ah! When night comes

lunga. *f* *pp* Misterioso.

12

— we will bag him — If he mur - - mur — we will

— we will bag him — If he mur - - mur — we will

— we will bag him — If he mur - - mur — we will

— we will bag him — If he mur - - mur — we will

— we will bag him — If he mur - - mur — we will

— we will bag him — If he mur - - mur — we will

— we will bag him — If he mur - - mur — we will

— we will bag him — If he mur - - mur — we will

L'istesso tempo.

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

gag him; Hav - ing dis - creet pen - e - tra - tion,

— He'll ac - cept the _____ sit - u - a - - - - tion.

— He'll ac - cept the _____ sit - u - a - - - - tion.

— He'll ac - cept the _____ sit - u - a - - - - tion.

— He'll ac - cept the _____ sit - u - a - - - - tion.

— He'll ac - cept the _____ sit - u - a - - - - tion.

— He'll ac - cept the _____ sit - u - a - - - - tion.

— He'll ac - cept the _____ sit - u - a - - - - tion.

— He'll ac - cept the _____ sit - u - a - - - - tion.

The musical score consists of eight vocal staves and a piano accompaniment. Each vocal staff contains the lyrics: "— He'll ac - cept the _____ sit - u - a - - - - tion." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex, rhythmic accompaniment with many beamed notes and rests.

(closed mouth)

The musical score consists of eight staves. The first seven staves are vocal parts, each beginning with the instruction "H'm". The eighth staff is a piano accompaniment, starting with the dynamic marking "pp". The music is written in a key with one sharp (F#) and a common time signature. The vocal parts feature a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with chords and moving lines. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The first system of the musical score consists of eight staves. The top seven staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The eighth staff is the piano accompaniment, with a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The vocal lines feature a melodic line with various note values and rests, and a harmonic line with chords. The piano accompaniment provides a rhythmic and harmonic foundation. The word "H'm" is written below the vocal staves, indicating a humming section.

The second system of the musical score continues the composition with eight staves. The vocal parts (staves 1-7) and piano accompaniment (staff 8) are consistent with the first system. The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano). The overall structure and notation remain the same as in the first system.

The first system of the musical score consists of nine staves. The top seven staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The eighth staff is the bass line, with a bass clef and the same key signature. The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes and chords. The word "H'm" is written above the vocal staves, indicating a humming section. The system concludes with a double bar line.

The second system of the musical score consists of nine staves, continuing the vocal and piano parts from the first system. The vocal staves (top seven) continue with the same melodic lines. The piano accompaniment (bottom two staves) continues with the same rhythmic pattern. The system concludes with a double bar line. The piano part includes dynamic markings: "pp" (pianissimo) and "ppp" (pianississimo). A fermata is placed over a note in the piano part, with the number "8" written above it, indicating an eight-measure rest.

Finale I.

LA PASTORELLA, MINUTEZZA, PAPAGALLO, BUSCATO, GAMBO AND CHORUS.

No. 7.

Andante con moto. **PAPAGALLO.** *con espressione*

Oh, stars that form the milk - y

way, If you to earth should ev - er stray, Take my ad-vice and heed it

pray, Dont stop at that ho - - tel.

Molto moderato.

p doloroso

Bed's bad, Bread's bad, Lamb's bad, Jam's bad,

rit. *L'istesso tempo.*

Pie's bad, Flies bad, And ten per day!

PAPAG.

Oh beaut'ous moon with sil-ver sheen, Your life seems hap-py and se-

rene; If you should come up-on this scene, Don't stop at that ho-

Molto moderato. Grazioso con moto.

tel. — Roast's bad, Toast's bad, Quail's bad,

Ale's bad, Ham's bad, Clam's bad, And ten per

rit.

rit.

(Buscato and Gambo appear cautiously and whistle.)

day! —

BUSCATO. (whistling.)

GAMBO. (whistling.)

a tempo

LA PAST.

Let po - - - ets sing of stars that gem the

con forza

sky,

MINUT.

We much pre - fer the sa - ble cur - tain of the night.

CHORUS.

We much pre - fer the sa - ble cur - tain of the night.

BUSCATO WITH TENORS.

We much pre - fer the sa - ble cur - tain of the night.

GAMBO WITH BASSES.

p

Let love - - - - - sick swains fair Lu - na glo - ri -

f

fy,

p
Her ab - sence fills our hap - py hearts with sweet de - light.

Her ab - sence fills our hap - py hearts with sweet de - light.

BUSCATO WITH TENORS.

Her ab - sence fills our hap - py hearts with sweet de - light.

GAMBO WITH BASSES.

p

The phos - phor - es - cent spark; _____ May catch the maid - en's

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics "The phos - phor - es - cent spark; _____ May catch the maid - en's". The piano accompaniment consists of chords and melodic fragments in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

eye But the dim - ness of the dark, _____ Is what we're swear - ing

The second system continues the musical score. The vocal line has the lyrics "eye But the dim - ness of the dark, _____ Is what we're swear - ing". The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

by. _____ *GAMBO.* *rit.* *rit.*

Pil - lage and boot - y, Is pleas - ure and

The third system of the musical score includes the lyrics "by. _____ *GAMBO.* *rit.* *rit.*" and "Pil - lage and boot - y, Is pleas - ure and". The piano accompaniment features a prominent bass line with a *rit.* (ritardando) marking. The vocal line also has *rit.* markings above it.

a tempo

To this we glad - ly tes - ti - fy.

du - ty,

p *rall.* *a tempo*

leggiere brillante.

Oh, man most wise, You may de-vise, A thou - sand laws to

MINUT.

Oh, man most wise, You may de-vise, A thou - sand laws to

pp

ter - ror - ize! The rob - ber ev - 'ry law de-fies, He wants your pock - et -

ter - ror - ize! The rob - ber ev - 'ry law de-fies, He wants your pock - et -

book, — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

book, — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

bound-ed cheek, If you be love - ly or a freak, {We
They} want — your pock - et -

bound-ed cheek, If you be love - ly or a freak, {We
They} want — your pock - et -

book! — Oh, man most wise, You may de-vise, A thou-sand laws to

book! — Oh, man most wise, You may de-vise, A thou-sand laws to

MARG. REA. ZADENA, ROSAM. WITH SOPRANOS.

CHORUS. Oh, man most wise, You may de-vise, A thou-sand laws to

Oh, man most wise, You may de-vise, A thou-sand laws to

ter - ror-ize! The rob - ber ev - 'ry law de-fies, We want your pock - et -
 ter - ror-ize! The rob - ber ev - 'ry law de-fies, They want your pock - et -
 ter - ror-ize! The rob - ber ev' - ry law de-fies, {We / They} want your pock - et -
 ter - ror-ize! The rob - ber ev' - ry law de-fies, We want your pock - et -

book. — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -
 book. — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -
 book. — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -
 book. — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

bound - ed cheek, If you be love - ly or a freak, We want_ your pock - et -

bound - ed cheek, If you be love - ly or a freak, They want_ your pock - et -

bound - ed cheek, If you be love - ly or a freak, {We They} want_ your pock - et -

bound - ed cheek, If you be love - ly or a freak, We want_ your pock - et -

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, with a triplet of eighth notes in the final measure. The left hand provides harmonic support with chords and a steady eighth-note bass line.

con forza

book! I love_____ to see the gold - en sun go

book!

book!

book!

con forza

The second system continues with vocal lines and piano accompaniment. The vocal line begins with the word "book!" followed by a long melisma on the word "love". The piano accompaniment features a more active right hand with chords and a bass line with eighth notes. The word "book!" is repeated on four separate staves, suggesting a call-and-response or a specific performance instruction.

down,

p

In-to the la - zy o - cean in the West - ern land.

p

In-to the la - zy o - cean in the West - ern land.

p

In-to the la - zy o - cean in the West - ern land.

p

p

This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "down, In-to the la - zy o - cean in the West - ern land." The piano part is marked with a *p* dynamic.

But when _____ we prowl a - round this sleep - y

f

This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "But when _____ we prowl a - round this sleep - y". The piano part is marked with a *f* dynamic.

town,

Our dear - est love the gold - en duc - ats then com - mand.

Our dear - est love the gold - en duc - ats then com - mand.

Our dear - est love the gold - en duc - ats then com - mand.

p

The phos - phor - es - cent spark, May catch the maid - en's

p

eye, But the dim - ness of the dark Is what we're swear - ing

by ——— *GAMBO.* Pil - lage and boot - y, Is pleas - ure and

To this — we glad - ly tes - ti - fy. ———
du - ty.

p *rall.* *a tempo*

LA PAST. leggero brillante.
Oh, man most wise, You may de - vise, A thou - sand laws to
MINUT.
Oh, man most wise, You may de - vise, A thou - sand laws to

pp *leggero brillante.*

ter - ror - ize! The rob - ber ev - 'ry law de - fies, He wants your pock - et -

ter - ror - ize! The rob - ber ev - 'ry law de - fies; He wants your pock - et -

book. — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

book. — Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un -

bound - ed cheek, If you be love - ly or a freak, {We} want — your pock - et -

bound - ed cheek, If you be love - ly or a freak, {We} want — your pock - et -

book. Oh, man most wise, You may devise, A thou - sand laws to

book. Oh, man most wise, You may devise, A thou - sand laws to

MARGHERITA, REA, ZADENA, ROSAMONDA WITH SOPRANO.
CHORUS.

Oh, man most wise, You may devise, A thou - sand laws to

Oh, man most wise, You may devise, A thou - sand laws to

ter - ror-ize! The rob - ber ev - 'ry law defies, We want your pock - et -

ter - ror-ize! The rob - ber ev - 'ry law defies, They want your pock - et -

ter - ror-ize! The rob - ber ev' - ry law de-fies, {We} want your pock - et -

ter - ror-ize! The rob - ber ev' - ry law de-fies, We want your pock - et -

book. Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un-

book. Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un-

book. Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un-

book. Oh, wo - man weak, Oh, wo - man meek, Oh, wo - man with un-

bound - ed cheek, If you be love - ly or a freak, We

bound - ed cheek, If you be love - ly or a freak, They

bound - ed cheek, If you be love - ly or a freak, {We
They}

bound - ed cheek, If you be love - ly or a freak, We

Allegro con fuoco.

want your pock-et - - - book!

want your pock-et - - - book!

want your pock - et - - - book!

want your pock - et - - - book!

This section contains four vocal staves, each with a treble clef and a key signature of two flats. The lyrics are repeated on each staff. The music is in a 2/4 time signature and features a rhythmic pattern of eighth and sixteenth notes.

Allegro con fuoco. (Papagallo is captured.)

ff

This piano accompaniment features a treble and bass clef. The right hand has a triplet of eighth notes marked with a '3' above it. The left hand plays a steady eighth-note accompaniment. The music is in a 2/4 time signature and includes dynamic markings such as *ff*.

Marziale.

f *p*

This piano accompaniment is in a 2/4 time signature. The right hand features a rapid sixteenth-note melody, while the left hand provides a bass line with chords. Dynamic markings include *f* and *p*.

LA PAST.

Hush! the watch-men are com - ing near,

This section includes a vocal staff with a treble clef and a piano accompaniment with treble and bass clefs. The key signature has two flats. The lyrics are 'Hush! the watch-men are com - ing near,'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line.

Hide him, un - til they dis - ap - pear.

p

SOPRANOS.

CHORUS OF WATCHMEN.

ALTOS.

We — are call'd the

p

props of the law, Pa - trol - ling we think ve - ry

much of a bore; When dan - ger is near, We dis -

creet - ly with - draw, So back to our beds we will

go.

p

LA PASTORELLA.

Take him up,

Take him up

MINUTEZZA.

BUSCATO.

Ten - der - ly

Ten - der -

GAMBO.

Ten - der - ly

Ten - der -

L'istesso tempo.

Our home is on the moun - tain - peak, Where
 Their home is on the moun - tain - peak, Where

ly.

CHORUS.
 Take him up ten - der - ly,
 Take him up ten - der - ly,

L'istesso tempo.

p

wild winds blow and ea - gles shriek; The moon is due, so
 wild winds blow and ea - gles shriek; The moon is due, so

BUS.

The moon is due, so
 The moon is due, so

G.A.M.

To the moun - tain peak, Where wild winds blow and ea - -
 To the moun - tain peak, Where wild winds blow and ea - -

off we'll sneak, Be - fore it lights the earth, Be - fore it
 off we'll sneak, Be - fore it lights the earth,
 off we'll sneak Be - fore it lights the earth,
 gles, and ea - gles shriek, The moon is due,
 gles, and ea - gles shriek, The moon is due,

lights the earth, the earth, Be - fore it lights the earth, the
 the earth, Be - fore it lights the
 off we'll sneak, Be - fore it lights the earth, the

Off we'll sneak, Be - - fore it lights the earth, the
 Off we'll sneak, Be - - fore it lights the earth, the

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

dim.

dim.

pp

The first system of the musical score consists of seven staves. The top six staves are vocal staves, each containing a whole rest in every measure, indicating that the vocalists are silent during this section. The seventh staff is the piano accompaniment, which begins with a melodic line in the right hand and a rhythmic accompaniment of chords in the left hand.

The second system of the musical score also consists of seven staves. Similar to the first system, the top six staves are vocal staves with whole rests throughout. The seventh staff is the piano accompaniment, continuing the melodic and rhythmic patterns established in the first system.

The third system of the musical score consists of seven staves. The top six staves are vocal staves with whole rests. The seventh staff is the piano accompaniment, which includes the following lyrics: *dim - in - u - en - do*. The piano part concludes with dynamic markings: *ppp* (pianissimo) and *ff* (fortissimo).

Act II.

a. Introduction.

b. Romance: "The rose tint leaves the sky."

No. 8.

GUIDO.

Moderato.

The first system of music is a piano introduction in G major, 2/4 time. The right hand features a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderato'. Dynamics include a forte (*f*) section followed by a piano (*p*) section.

Allegro marziale.

The second system continues the piano introduction with a more rhythmic and lively feel. The tempo is marked 'Allegro marziale'. Dynamics include forte (*f*) and piano (*p*) markings.

The third system continues the piano introduction with a more melodic line in the right hand. The tempo remains 'Allegro marziale'. Dynamics include piano (*p*) and forte (*f*) markings.

The fourth system continues the piano introduction with a more rhythmic and lively feel. The tempo remains 'Allegro marziale'. Dynamics include forte (*f*) and piano (*p*) markings.

The fifth system concludes the piano introduction with a more rhythmic and lively feel. The tempo remains 'Allegro marziale'. Dynamics include fortissimo (*ff*) and piano (*p*) markings.

sf

ff p ppleggiero. *f*

f

f ff

ff

ff

Moderato Listesso tempo.

p *f*

Andante con espressione.

p

Andante sostenuto.
GUIDO.

The rose tint leaves the

rit. *p* *dolce.*

sky, The sha - dows mul - ti - ply, The moon peeps o'er the

east - ern hill, With blush - es soft and shy; Though sky - tints pass a -

calando.

way, And fade to dull-est grey, My love will grow And brighter

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The tempo marking *calando.* is positioned above the vocal line. The lyrics are: "way, And fade to dull-est grey, My love will grow And brighter". The piano accompaniment consists of chords and moving lines in both hands.

glow, Un-til the dawn of love's e-ter-nal day. Oh

The second system continues the vocal line and piano accompaniment. The tempo marking *p* (piano) is placed above the vocal line. The lyrics are: "glow, Un-til the dawn of love's e-ter-nal day. Oh". The piano accompaniment includes a *rit.* (ritardando) marking in the bass line towards the end of the system.

con passione.
a tempo.

sweet - heart, if your ancient woo-er, — Should win the day, I hum-bly

The third system of music features a vocal line and piano accompaniment. The tempo marking *con passione.* and *a tempo.* are placed above the vocal line. The lyrics are: "sweet - heart, if your ancient woo-er, — Should win the day, I hum-bly". The piano accompaniment is marked *a tempo.*

crave You change the adage, 'twill be tru-er, No young man's

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "crave You change the adage, 'twill be tru-er, No young man's". The piano accompaniment features a *>* (accent) marking in the bass line.

molto ritenuto.

darling, but an old man's slave. The

p rit. *a tempo* *p*

whip - poorwill's sad cry, His mourn - ful mates re - ply, In -

to my love - born heart in - still A hope - less prophe - cy. Must

I for ev - er - more A hap - less life de - plore? Oh darling

mine, Can you di-vine, What days to come may have for us in store? Oh

rit.

con passione.
a tempo.

sweet-heart, if your ancient woo-er, Should win the day, I hum-bly

a tempo.

crave You change the adage, 'twill be tru-er, No young man's

dar-ling but an old man's slave.

f *p* *p*

No. 9.

LA PASTORELLA.

Allegretto energico.

LA PASTORELLA.

Here's a

ff

sf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by a quarter note 'a'. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. A piano (*sf*) dynamic marking appears in the bass line towards the end of the system.

parlante.

pack of red and black, Spots and fac-es, deuces, ac-es, Each suit with it's

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics 'pack of red and black, Spots and fac-es, deuces, ac-es, Each suit with it's'. The piano accompaniment continues with a similar rhythmic pattern. The tempo marking *parlante.* is placed above the vocal line.

jack.

rit.

Detailed description: This system contains the fifth and sixth staves. The vocal line has a whole rest followed by a quarter note 'jack.'. The piano accompaniment features a long, sweeping melodic line in the right hand that spans across both staves, ending with a *rit.* (ritardando) marking. The left hand provides a steady accompaniment.

parlante.

Cut and deal Will

ff

sf

p

Detailed description: This system contains the seventh and eighth staves. The vocal line has a whole rest followed by a quarter note 'Will'. The piano accompaniment continues with a rhythmic pattern, featuring dynamic markings *ff*, *sf*, and *p* (piano). The tempo marking *parlante.* is placed above the vocal line.

soon re - veal, If I'm to mar-ry Or yet tar-ry In lone woe or

veal.

lunga Allegretto giocoso.
(Reads the cards.)

"One lov - ing heart, A count - er - part Of man in all his

pride, Lives but for you; He's ev - er true, And names you for his

bride, He's ev - er true And names you for his bride. One lov - ing heart, A

coun - ter-part Of man in all his pride, Lives but for you; He's

ev - er true, And names you for his bride. For his

bride, For his bride. *leggiero* La la la la la la la la



la la la la la la la la la la la Tra la la la la la la la

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand.



la la la la la la la la la la la

This system contains the second line of music. The vocal line continues with lyrics and includes a long note at the end. The piano accompaniment continues with similar chordal and rhythmic patterns.



This system contains the third line of music. The vocal line is mostly silent, indicated by a horizontal line. The piano accompaniment features a more complex texture with arpeggiated chords in the right hand and a steady bass line in the left hand.



- la la la la.

p

This system contains the fourth line of music. The vocal line has a few notes and a fermata. The piano accompaniment includes a dynamic marking of *p* (piano) and features some melodic lines in the right hand.

dolce.

Lie you there, Oh wo - man fair.

If you dare his heart to

share, Be - ware!

Be - ware! Take - care! Take-care! For he is

ev - 'ry thing to me. La la la la la la la la

rit. *a tempo*

rit. *pp*

la la

la la la la la

Allegro quasi Presto.

la What's this I see?

Parlante.

Andante.

It cannot be!

"We send a king as captive to you, Be per-
 And tho' he may refuse to woo you,
 No other heart can share your own,
 While he remains upon his throne,

sis-tent and pur-sue him, Try to wed and try to woo him, Though his heart is heart of

Con passione e grandioso.

stone." Oh stars, tho' my heart you have

f *pp* *rallen.* *ff*

bro - ken, My du - ty and mis-sion is spo - ken; The

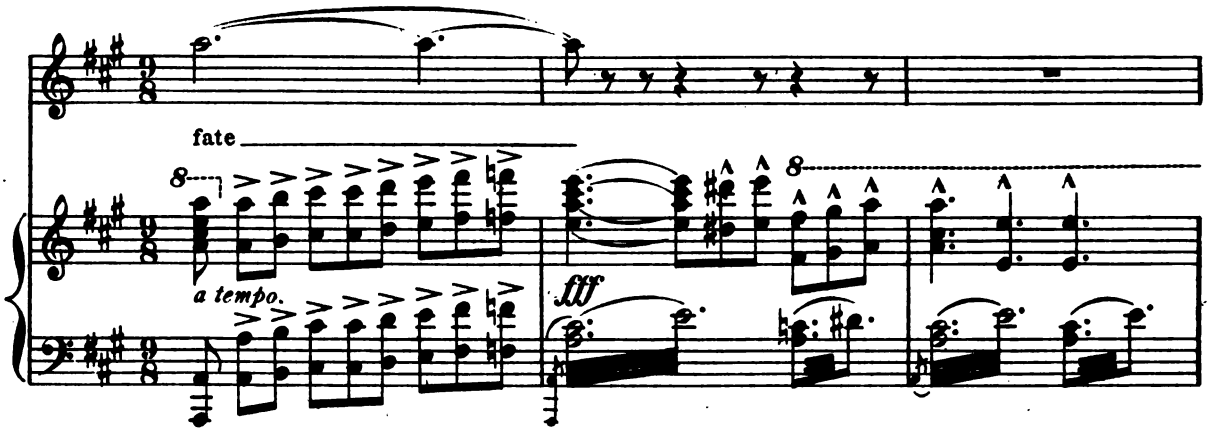
allargemente. *rit.* *lunga.*

cards have revealed by this to-ken, by this to-ken that I am the sport of



fate

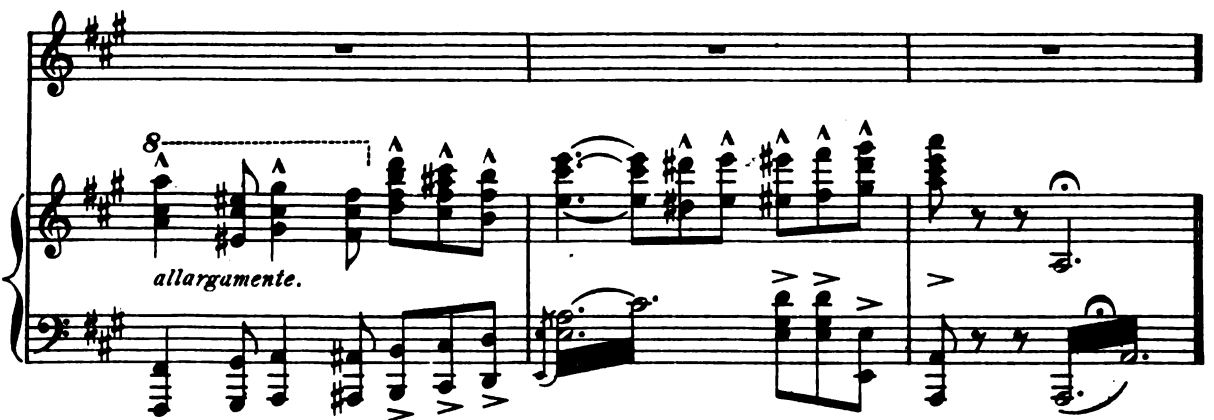
a tempo. *rit.*



8



allargemente.



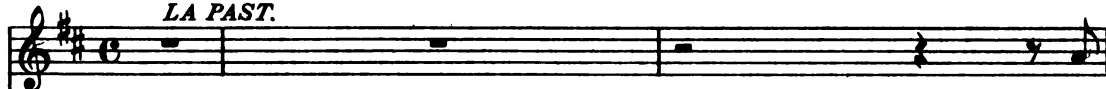
Trio: "He's here."

LA PASTORELLA, PAPAGALLO AND BUSCATO.

No. 10.

Moderato.

LA PAST.



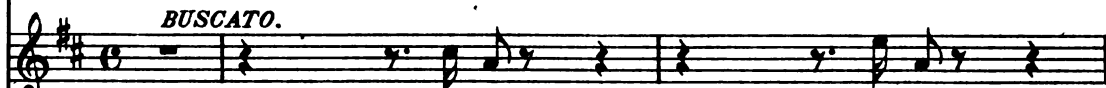
PAPAG.



I'm here!

I'm here!

BUSCATO.



He's here!

He's here!

Moderato.



Piu vivo.

vague un - rest, within my breast, I stand 'twixt doubt and fear!

Allegretto grazioso.

I beg to make an ex - pla - na - tion.

Tho' my wo-man heart re-bels, In my men-tal ob-ser-va-tion

I can find no pa-rallels. You're the man my star's se-lec-ted

As the one to mar-ry me; While you're not what I ex-pect-ed,

rit.
Still my hus-band you must be. *PAPAG.* Therefore,
There-fore, *BUSCATO.*
There-fore,

a tempo.

Ring the bells in rhyth-mic meas-ure, We must wed with - in the day;

a tempo.

I am list - ed as a treas - ure, You as ver - y com - mon clay.

Ring the bells in rhyth-mic meas-ure, We must wed with - in the day;

Ding, Dong! Ding, Dong!

They must wed with - in the day, Tho'

I am list - ed as a treas - ure, You as ver - y com - mon clay.

Ding, Dong! Ding, Dong! Ding, Dong!

he is ver - - y com - - mon clay.

p

BUSCATO.

Please to note how luck pur-sues you, Though you missed a bride last night,

Cu - pid says he will not lose you, Gives you her, the world's delight,

She's no maid of awk-ward man-ner, But a wid - ow, fair to see;

There -
Plays the or - gan and pi - an - o In a most out-land-ish key.

rit.

rit. *a tempo.*

p LA PASTORELLÀ.

There-fore, Ring the bells in rhyth-mic meas-ure,
fore,
There - fore,

rit. *a tempo.*

I must wed with - in the day, I am list - ed as a treas-ure,
I must wed with - in the day, I am list - ed as a treas-ure,

You as ver-y com-mon clay. Ring the bells in rhyth-mic meas-ure,
Ding, Dong!
They must wed with -

I must wed with - in the day, I am list - ed as a treas - ure,
Ding, Dong! Ding, Dong!
in the day, Tho' he is ver - - y

You as ver - y com - mon clay.
Ding, Dong! Ding, Dong!
com - - mon clay!
Dance.

Duet: "Love, light of my heart."

MINUTEZZA AND GUIDO.

N^o 11.

Tempo di Valse Brillante.

The first system of music is a piano introduction. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The music features a series of chords in the left hand and a melodic line in the right hand. A dynamic marking of *f* (forte) is present. The right hand part is labeled "L.H." (Left Hand).

The second system of music is a piano accompaniment. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has four flats and the time signature is 3/4. The music features a series of chords in the left hand and a melodic line in the right hand.

p GUIDO. *dolce e sostenuto*.

The third system of music is a vocal line and piano accompaniment. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has four flats and the time signature is 3/4. The vocal line is written in a single treble clef staff. The piano accompaniment is written in a grand staff. The lyrics are: "Love, light of my heart, The day of our joy is". A dynamic marking of *p* (piano) is present.

The fourth system of music is a vocal line and piano accompaniment. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has four flats and the time signature is 3/4. The vocal line is written in a single treble clef staff. The piano accompaniment is written in a grand staff. The lyrics are: "near; Love, tho' we should part, Your".

im-age will ev - er be dear. Love, hope lives to -

day With all of its won-der-ful sway; For

rit. *a tempo.*

star - lit night, And sun - shine bright Have en-tered our lives for

rit. *p* *rit.*

MINUTEZZA.

a tempo. And will you faith-ful be? As in the

eye. Ev - er love.

a tempo.

old - en days? Nor change your fe - al - ty?

As in the gold - en days.

Un-til e - ter - ni - ty,

Ne - ver, love, I'll faith - ful

p Love, light of my heart, The

be. Love, light of my heart, The

day of our joy is near, Love, tho' we should

day of our joy is near, Love, tho' we should

part, Your im-age will ev-er be dear.

part, Your im-age will ev-er be dear.

Love, hope lives to-day With all of its won-der-ful

Love, hope lives to-day With all of its won-der-ful

rit.

a tempo.

sway; For star-lit night And sun-shine bright Have

sway; For star-lit night And sun-shine bright Have

en-tered our lives for aye.

en-tered our lives for aye.

MINUT.

Day by day, _____

p dolce.

We will stray _____ Where vi - o - lets dwell, 'Mid

as - pho - del, And ox - eyed dais - ies reign _____ And

oh, so faint, _____ So sweet - - ly

p

quaint. The sigh - ing breeze A - mong the trees, Will

rit. *a tempo.* **Piu vivo.**
e - cho love's re - frain.

f. Ah!

ff. Love, light of my heart, The day of our joy is

p

Love, tho' we should part Your
 near; Love, tho' we should part Your

pp

im-age will ev-er be dear Love, hope lives to-
 im-age will ev-er be dear, Will ev-er be dear.

ff

day, With all of its won-der-ful sway For
 won-der-ful sway For

8

stringendo.

star - lit night And sun-shine bright, For star - lit night, And
 star - lit night And sun-shine bright, For star - lit night, And

stringendo.

poco a poco.

sun - shine bright, For star - lit night and sun - shine

sun - shine bright, For star - lit night and sun - shine

poco a poco.

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in a soprano and alto register, respectively. The bottom two staves are piano accompaniment. The tempo is marked 'poco a poco.' The key signature has three flats (B-flat, E-flat, A-flat). The music features a steady rhythm with some melodic movement in the vocal lines and block chords in the piano accompaniment.

bright, Have en - tered our lives for aye _____

bright, Have en - tered our lives for aye _____

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics 'bright, Have entered our lives for aye'. The piano accompaniment includes a dynamic marking of 'ff' (fortissimo) and a fermata over a note in the right hand. The key signature remains three flats.

Detailed description: This system contains the fifth and sixth systems of music. It consists entirely of piano accompaniment. The right hand features a melodic line with many slurs and accents, while the left hand provides harmonic support with block chords and some moving lines. The key signature remains three flats.

- a. Chorus and Solo: "We cannot see the reason why."
- b. Tarantella:
- c. Invocation: "Bright star of love."
- d. Solos and Chorus: "An act to purify our band."

LA PASTORELLA, PAPAGALLO, GAMBO, BUSCATO AND CHORUS.

Nº 12.

Allegro non troppo.

Enter Tenors and Basses.

The first system of the musical score shows the piano accompaniment in the lower staves and the vocal staves for Tenors and Basses in the upper staves. The piano part begins with a *ff* (fortissimo) dynamic. The vocal staves are mostly empty, indicating the entrance of the Tenors and Basses.

The second system shows the vocal entrance. The Tenors and Basses enter with the lyrics "We can - - not". The piano accompaniment continues with a *mf* (mezzo-forte) dynamic. The piano part features a rhythmic pattern of eighth notes.

The third system continues the vocal line with the lyrics "see the rea - - son why The Fates did". The piano accompaniment remains consistent with the previous system, providing a steady rhythmic accompaniment.

not name us Old Pap - - a -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "not name us Old Pap - - a -". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

gal - - lo can't de - ny He'll prove an

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "gal - - lo can't de - ny He'll prove an". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

in - - cu - bus, The stars be -

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "in - - cu - bus, The stars be -". The piano accompaniment features a dynamic marking of *p* (piano) in the right hand. The system ends with a final chord in the piano accompaniment.

fore they name the man, — Should place — him

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are: "fore they name the man, — Should place — him". The lower staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

first on view; — And then — a

The second system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat. The lyrics are: "first on view; — And then — a". The lower staff is a piano accompaniment in bass clef, continuing the eighth-note bass line and chordal accompaniment.

wo - - man by — this plan, — Can see if

The third system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat. The lyrics are: "wo - - man by — this plan, — Can see if". The lower staff is a piano accompaniment in bass clef, continuing the eighth-note bass line and chordal accompaniment.

(Enter Sopranos and Altos.)

he will do.

The first system of the score includes a vocal line with the lyrics "he will do." and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

The second system of the score continues the piano accompaniment. It includes a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

SOPRANOS AND ALTOS.

The ec - sta - cy, the pleas - ure and the joy - ous - ness su -

The third system of the score includes a vocal line with the lyrics "The ec - sta - cy, the pleas - ure and the joy - ous - ness su -" and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

preme Seem sad - ly lack - ing on this ga - la - day;

The fourth system of the score includes a vocal line with the lyrics "preme Seem sad - ly lack - ing on this ga - la - day;" and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

The man the Fates have sent her is as skim milk un - to

cream, To the hus - band who was forc'd to pass a - way,

Where there's so much fear and doubt - ing, We can't see why we keep

shout - ing, For a la - ryn-gi - tic trou - ble may en - sue.

He may rate as hale and heart - y, But we do not like the

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 a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

par - ty, So he'll nev - er, no, he'll nev - er, nev - er do.

The second system continues the vocal line and piano accompaniment. The vocal line has a long note at the end of the phrase. The piano accompaniment maintains its rhythmic pattern.

Enter Papagallo.

The third system shows the entrance of Papagallo. The vocal line is mostly silent, with a few notes at the beginning. The piano accompaniment is more active, with a prominent eighth-note bass line and chords.

PAPAGALLO.

With de - fer - en - tial

The fourth system features Papagallo's vocal line starting with a quarter note. The piano accompaniment continues with its characteristic rhythmic pattern.

pru - dence, So no an - ger I'll a - rouse, — I beg you tell me,

that is if you can, — While I have said I

could not, would not be her fut - ure spouse, Pray say, why do you make the

of - fice seek the man? — An - y way I try to

p

do it, I can't tack - le kind - ly to it; It is noth - ing else but

su - per-sti - tion That pos-ses - ses you; I'm no log - ic - al con -

clu - sion In this ma - tri-mon - ial fu - sion, And I'll ne - ver, no I'll

ne - ver, ne - ver do. *CHORUS.* *ff*

The ec - sta - cy, the

We can - - - not

pleas - ure, and the joy - ous - ness su - preme. Seem sad - ly lack - ing
 see the rea - - - son why. The Fates did

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "pleas - ure, and the joy - ous - ness su - preme. Seem sad - ly lack - ing". The middle staff continues the vocal line with lyrics: "see the rea - - - son why. The Fates did". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

on this ga - la - day. The man the Fates have
 not take us. Old Pap - - - a -

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "on this ga - la - day. The man the Fates have". The middle staff continues the vocal line with lyrics: "not take us. Old Pap - - - a -". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

sent her is as skim milk un - to cream, To the hus - band who was
 gal - - - lo can't de - ny. He'll prove an

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "sent her is as skim milk un - to cream, To the hus - band who was". The middle staff continues the vocal line with lyrics: "gal - - - lo can't de - ny. He'll prove an". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

forc'd to pass a - way. _____ Where there's so much fear and
 in - - - cu - bus. _____ The stars be -

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom staff is a grand staff for piano accompaniment, with treble and bass clefs. The lyrics are: "forc'd to pass a - way. _____ Where there's so much fear and in - - - cu - bus. _____ The stars be -". The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. A piano dynamic marking (*p*) is present in the final measure of the piano part.

doubt - ing we can't see why we keep shout - ing, For a la - ryn - gi - tic
 fore they name the man, _____ Should place him

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom staff is a grand staff for piano accompaniment, with treble and bass clefs. The lyrics are: "doubt - ing we can't see why we keep shout - ing, For a la - ryn - gi - tic fore they name the man, _____ Should place him". The piano part continues with a similar accompaniment style to the first system.

trou - ble may en - sue. _____ He may rate as hale and
 first _____ in view. _____ And then _____

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom staff is a grand staff for piano accompaniment, with treble and bass clefs. The lyrics are: "trou - ble may en - sue. _____ He may rate as hale and first _____ in view. _____ And then _____". The piano part continues with a similar accompaniment style to the previous systems.

heart - y, But we do not like the par - ty, So he'll nev - er, no, he'll
wo - - man by this plan Can see if

Vivace.

nev - er, nev - er do.
he will do.

ff L.H.
Ped.

L.H.
f

TARANTELLA.

The image displays a musical score for a piece titled "TARANTELLA." The score is arranged in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 6/8. The first system begins with a dynamic marking of *ff* (fortissimo) in the bass staff. The music is characterized by a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The fourth system includes a repeat sign and a change in the bass staff to *ff* with a B-flat chord. The sixth system concludes with a double bar line and repeat dots. The notation includes various musical symbols such as slurs, accents, and dynamic markings.



p dolce e sostenuto.

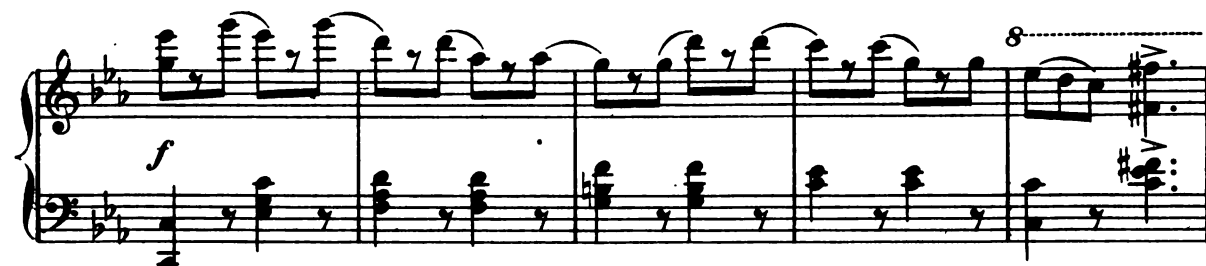
First system of musical notation, featuring a treble and bass clef. The music is in a key with three flats and a 6/8 time signature. The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. The instruction *p dolce e sostenuto.* is written above the staff.



Second system of musical notation, continuing the piece. The right hand features a melodic line with slurs and ties, and the left hand provides a harmonic accompaniment.




Third system of musical notation, including first and second endings. The right hand has a melodic line with slurs and ties, and the left hand provides a harmonic accompaniment. First and second endings are marked with '1' and '2' above the staff.



Fourth system of musical notation, marked with a forte *f* dynamic. The right hand features a melodic line with slurs and ties, and the left hand provides a harmonic accompaniment. An 8-measure repeat sign is indicated above the staff.



Fifth system of musical notation, continuing the piece. The right hand features a melodic line with slurs and ties, and the left hand provides a harmonic accompaniment. An 8-measure repeat sign is indicated above the staff.



Sixth system of musical notation, marked with a mezzo-forte *mf* dynamic. The right hand features a melodic line with slurs and ties, and the left hand provides a harmonic accompaniment. An 8-measure repeat sign is indicated above the staff.

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, continuing the piece with similar notation.

Third system of musical notation, showing more complex rhythmic patterns.

Fourth system of musical notation, featuring a prominent melodic line in the treble staff.

Fifth system of musical notation, including dynamic markings such as *mf* and *ff*.

Sixth system of musical notation, concluding the page with various musical symbols.

Molto maestoso a la breve. (Enter La Pastorella.)

Andante comodo.
LA PASTO.

Bright star of Love, shine on this

p sostenuto.

most per - plex - ing mat - ing! Send from your world to him who's

ev - er hes - i - tat - ing, Your stern com - mand, that while the

fact is not e - lat - ing, He must ac - cept me for his

law - - ful bride! *pp*

CHORUS. pp
BUSCATO WITH TENORS. pp Bright Star of Love, shine on this

GAMBO WITH BASSES. pp Bright Star of Love, shine on this

most per-plex-ing mat-ing. Send from your world to him who's
 most per-plex-ing mat-ing. Send from your world to him who's

ev-er hes-i-tat-ing, Your stern com-mand, that while the
 ev-er hes-i-tat-ing, Your stern com-mand, that while the

fact is not e-lat-ing, He must ac-cept her, He
 fact is not e-lat-ing, He must ac-cept her, He

portament.

LA PASTOR.

Ac - cept me for his law - - ful
 must ac - cept her for his law - - ful
 must ac - cept her for his law - - ful

L'istesso tempo.

bride! —
 bride.
 bride.
 bride.

GAMBO.

Moderato.

Hold! here is something we must heed! Stop this af-fair and let me read!

ff *accel.*

Allegro. *PAPAG.* (Spoken.)

No! No! No!

Are you a murderer? An as-sassin? A gory thug? Then you won't

Allegretto. (Reads.)

do! "An act to pur - i - fy our band, Which

ev - 'ry one should un - der - stand; A law to keep out - side our ranks, The

weak - lings of the na - tion. No man can wed a rob - ber-maid, Un -

less, by ei-ther gun or blade, He's killed a man, And, there - by shows he's

LA PASTORELLA.
Or pro-ceed to
worth con - sid - er - a - tion.

CHORUS. ff
BUSCATO WITH TENORS. ff Get out!
Get out!

for-mu-late a plan, Whereby you can fight and kill your
Get out!
Get out!

man.

He does not look the cav - a - lier, Who'd risk his life for

He does not look the cav - a - lier, Who'd risk his life for

wo-man dear, But who would rath - er dis - ap - pear, When dan - ger hap - pens

wo-man dear, But who would rath - er dis - ap - pear, When dan - ger hap - pens

by. Go West! Go West! Go West! Go

by. Go West! Go West! Go West! Go

LA PASTORELLA.

So pack up your Sunday clothes, Your doubt and silk-en hose, And

West!

West!

pp *burlando.*

go where the lily blows, Far in the golden west, So pack up your

p

Sunday clothes, Your doubt and silk-en hose, And go where the lily blows far

far out west. *PRINCIPALS AND CHORUS.* Go.

Go pack up your Sun-day clothes, Your doub - let and

Go pack up your Sun-day clothes, Your doub - let and

Go. go where the li - ly blows Far in the gold - en

silk - en hose, And go where the li - ly blows, Far in the gold - en

silk - en hose, And go where the li - ly blows, Far in the gold - en

west! Go. go.

west! So pack up your Sun - day clothes, Your doub - let and

west! So pack up your Sun - day clothes, Your doub - let and

go. Go where the li - ly blows, Far far out
 silk - en hose, And go where the li - ly blows, Far, far out
 silk - en hose, And go where the li - ly blows, Far, far out

PAPAG.

west. If I quite un - der - stand your law, I'm not the man you're looking for, The
 west.
 west.
 west.

man you want should thirst for blood, and drink it down most glad - ly; I'm

mild-er than the dear ga-zelle That shy-ly seeks the din-gle-dell, I'm

ten-der as the lit-tle lamb that Ma-ry loved so mad-ly.

PAST.

Or pro-ceed to for-mu-late a plan,
Get - out! Get - out!
Get - out! Get - out!

ff *p* *ff*

Where-by you can fight and kill your man.

He does not look the

He does not look the

p

cav - a - lier, Who'd risk his life for wo-man dear, But who would rath - er

cav - a - lier, Who'd risk his life for wo-man dear, But who would rath - er

dis - ap - pear, When dan - ger hap - pens near. Go west! Go

dis - ap - pear, When dan - ger hap - pens near. Go west! Go

So pack up your
 west! Go west! Go west!
 west! Go west! Go west!

pp

Sun-day clothes, Your doub - let and silk-en hose, And go where the li - ly blows, Far
 in the gold-en west, So pack up your Sun-day clothes, Your doub - let and
 silk - en hose, And go where the li - ly blows, Far, far out

The musical score consists of four systems. The first system includes vocal staves with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The third system includes vocal staves with lyrics and piano accompaniment. The fourth system continues the piano accompaniment. The score is in 2/4 time and features a key signature of one sharp (F#).

west. Go!

Go pack up your Sun-day clothes, Your doub - let and

Go pack up your Sun-day clothes, Your doub - let and

ff

Go! Go where the li - ly blows, Far in the gold - en

silk - en hose, And go where the li - ly blows, Far in the gold - en

silk - en hose, And go where the li - ly blows, Far in the gold - en

west. Go!

west. Go pack up your Sun - day clothes, Your doub - let and

west. Go pack up your Sun - day clothes, Your doub - let and

Go! Go where the li-ly blows, Far, far out west.
 silk-en hose, And go where the li-ly blows, Far, far out west.
 silk-en hose, And go where the li-ly blows, Far, far out west.

pp

Song: "The Snow Baby"

MINUTEZZA, GUIDO AND PAPAGALLO.

Nº 13.

Andante semplice.

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and a final triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present. An 8-measure rest is indicated above the right-hand staff.

MINUTEZZA.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "The snow in the fields is ly - ing deep, The". The piano accompaniment consists of two staves with chords and melodic fragments. A dynamic marking of *p* is shown.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "wind from the north is blow - ing, The man in the moon is fast a - sleep, The". The piano accompaniment continues with harmonic support.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "brook-let has ceased its flow - ing. The Frost-king woos the bride of his choice, Tis the". The piano accompaniment provides the final harmonic context.

Sprite from the Cas-cade spring - ing; And out of the snow-drift comes the voice, Of the

rali molto. *pp a tempo semplice.*
snow-ba-by's moth - er sing - ing: Sweet - ly, oh slum-ber, my dar - ling child, The

breath of the win - ter is near; — As long as the North-wind is

i - cy and wild, You have nothing, my babe, to fear.

Her an - thra-cite eyes are filled with tears, The snow-ba-by's moth-er is

weep - ing, For far in the east a light ap - pears, And

ov - er the hills it is creep - ing. She trem - bles with fear, Then

to her breast Her dar - ling she lov - ing - ly press - es; But moth - er and babe have

sunk to rest, They are dead by the Sun - God's ca - ress - es.

impressive.

rit.

rall molto.

Sweet - ly, oh slum - ber, my dar - ling child, The breath of the win - ter is

a tempo semplice.

p

near; — As long as the North wind is i - cy and wild, You have

rit.

noth-ing, my babe, to fear. — So sweet - ly, oh slum - ber, my

pp

GUIDO.

Oh, sweet - ly slum - ber,

PAPAG. pp

p

dar - ling child, The breath of the win - ter is near; — As

dar - ling, slum - ber, dar - ling child,

long as the north-wind is i - cy and wild, You have noth - ing, my babe, to
 slum - ber while the north - wind is i - - cy and

calando.
 fear, Slum - - ber, Slum - - ber,
 wild, is wild, Oh, Slum -

pp
 Slum - ber!
 ber, Slum - ber!

Finale II.

- a. "An awkward complication this."
- b. "Unchain the dogs of war."

PRINCIPALS AND CHORUS.

Nº 14.

Moderato con forza.

Piano introduction for No. 14, featuring a treble and bass staff with a grand staff. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a series of chords in the bass and a melodic line in the treble, marked with accents and dynamic markings like *f*.

GUIDO.

Vocal entry for Guido, with lyrics: "An awkward complication this, For one and all have". The music is in 3/4 time with a key signature of one sharp. It features a vocal line with lyrics and piano accompaniment. Dynamic markings include *p*.

LA PASTORELLA.

Vocal entry for La Pastorella, with lyrics: "Ah, sworn, He shall not live in single bliss, Nor married life a -". The music is in 3/4 time with a key signature of one sharp. It features a vocal line with lyrics and piano accompaniment. Dynamic markings include *f*.

Allegretto cantabile.

Pa - pagal - lo, you are in a scrape; Go hide your face from na - ture's
dorn.

The first system of the musical score features a vocal line in G major and 9/8 time. The lyrics are "Pa - pagal - lo, you are in a scrape; Go hide your face from na - ture's dorn." The piano accompaniment consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with a steady bass line. A dynamic marking of *mf* is present.

eyes, A calm and phil - o - so - phic man - ner ape, And

The second system continues the vocal line with the lyrics "eyes, A calm and phil - o - so - phic man - ner ape, And". The piano accompaniment maintains its rhythmic texture. The system concludes with a fermata over the final note of the vocal line.

piu animato e deciso.
quote your "where-fores" and your "whys,"
Since Eve with the serpent was

The third system is marked *piu animato e deciso.* The vocal line begins with the lyrics "quote your 'where-fores' and your 'whys,'" followed by "Since Eve with the serpent was". The piano accompaniment features a *cresc. molto.* marking and dynamic changes to *sf* and *p*. The system ends with a fermata.

LA PAST.
With the serpent was smitten, And the ap-ple was

MINUT.
With the serpent was smitten, And the ap-ple was

GUIDO.
smit - ten, And the sweet, — ro-sy ap-ple was bit - ten, — In

PAPA.
With the serpent was smitten, And the ap-ple was

BUSCATO.
With the serpent was smitten, And the ap-ple was

GAMBO.
With the serpent was smitten, And the ap-ple was

stringendo e cresc.
bit - ten, In great let-ters of gold it was writ - ten That "E -

bit - ten, In great let-ters of gold it was writ - ten That "E -

let - ters, In great let-ters of gold it was writ - ten That "E -

bit - ten, In great let-ters of gold it was writ - ten That "E -

bit - ten, In great let-ters of gold it was writ - ten That "E -

bit - ten, In great let-ters of gold it was writ - ten That "E -

stringendo e cresc. a poco a poco

nough is as good, that "Enough is as good, is as good as a
 nough is as good, that "Enough is as good, is as good as a
 nough is as good, that "Enough is as good, as a feast." And since
 nough is as good, that "Enough is as good, is as good as a
 nough is as good, that "Enough is as good, is as good as a
 nough is as good, that "Enough is as good, is as good as a
 nough is as good, that "Enough is as good, is as good as a
 nough is as good, that "Enough is as good, is as good as a
 nough is as good, that "Enough is as good, is as good as a

feast." With the ser-pent was smit-ten,
 feast." With the ser-pent was smit-ten,
 Eve with the serpent was smit - ten, And the sweet rosy apple was
 feast." With the ser-pent was smit-ten,
 feast." With the ser-pent was smit-ten,
 feast." With the ser-pent was smit-ten,
 feast." With the ser-pent was smit-ten,
 feast." With the ser-pent was smit-ten,

And the ap-ple was bit - ten, In great let-ters of gold it was
 And the ap-ple was bit - ten, In great let-ters of gold it was
 bit - ten, In let - ters, In great let-ters of gold it was
 And the ap-ple was bit - ten, In great let-ters of gold it was
 And the ap-ple was bit - ten, In great let-ters of gold it was

cresc. poco a poco

writ - ten that "E - nough is as good," that "Enough is as
 writ - ten that "E - nough is as good," that "Enough is as
 writ - ten that "E - nough is as good," that "Enough is as
 writ - ten that "E - nough is as good," that "Enough is as
 writ - ten that "E - nough is as good," that "Enough is as

ff

good, — is as good as a feast." That "E - nough is as
good, — is as good as a feast." That "E - nough is as
good, — is as good as a feast."
good, — is as good as a feast."
good, — is as good as a feast."
good, — is as good as a feast."
cresc. molto.
good as a feast."
good as a feast."
good as a feast."
as a feast."
as a feast."
as a feast."
ff

Moderato marziale e marcato.
(spoken) (Call the curate.)

LA PASTORELLA.

Hush! I

Five vocal staves in treble clef, key of D major, 2/4 time. The first staff contains the lyrics "Hush! I". The other four staves are empty.

. Moderato marziale e marcato.

marcato e bassi.

Piano accompaniment for LA PASTORELLA. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. The tempo is marked "Moderato marziale e marcato" and "marcato e bassi".

parlante.

hear the sound of drumming!

Five vocal staves in treble clef, key of D major, 2/4 time. The first staff contains the lyrics "hear the sound of drumming!". The other four staves are empty.

PAPAGALLO.

Good, my soldier boys are coming!

Five vocal staves in treble clef, key of D major, 2/4 time. The first staff contains the lyrics "Good, my soldier boys are coming!". The other four staves are empty.

Piano accompaniment for PAPAGALLO. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. The tempo is marked "Moderato marziale e marcato".

Allegro con fuoco.

Trapped like rats we can - not

This system contains six staves. The top staff is a vocal line with the lyrics "Trapped like rats we can - not". The remaining five staves are piano accompaniment, including a grand staff (treble and bass clefs) and three additional treble clef staves.

Allegro con fuoco.

This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It includes dynamic markings such as *ff* and *ff*.

fly!
To of - fer fight would mean to die;

Trapped like rats we can - not

This system contains six staves. The top staff is a vocal line with the lyrics "fly!" and "Trapped like rats we can - not". The second staff continues the vocal line with the lyrics "To of - fer fight would mean to die;". The remaining four staves are piano accompaniment, including a grand staff and two additional treble clef staves.

This system shows the piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. It includes dynamic markings such as *v* and *ff*.

fly! Death's no dis -

To of - fer fight would mean to die.

To of - fer fight would mean to die.

To of - fer fight would mean to die.

fly! Death's no dis -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of three staves, each with the lyrics "To of - fer fight would mean to die." The piano accompaniment is shown in two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The key signature has one sharp (F#) and one flat (Bb), and the time signature is 4/4.

Recit. lento.

grace, — Their bul - lets face!

BIANCA. (outside.)

O - pen in the name of the

grace, — Their bul - lets face!

Recit.

The second system of the musical score includes a vocal line and a piano accompaniment. The vocal line has two staves with the lyrics "grace, — Their bul - lets face!". The piano accompaniment is shown in two staves. The key signature has one sharp (F#) and one flat (Bb), and the time signature is 4/4. The tempo marking is *Recit. lento.* and the character marking is *sf*.

Allegro.
LA PAST.

The Queen! The Queen!

MINUT.

The Queen! The Queen!

BIANCE.

Queen! O - pen, in the name of the Queen!

GUIDO

The Queen! The Queen!

PAPA.

The Queen! The Queen!

BUS.

The Queen! The Queen!

GAM.

The Queen!

Allegro.

Allegro furioso. (Enter Bianca and soldiers.)

(Dialogue.)

Tempo di Marcia.

BIANCA.

Un -

chain the dogs of war! The en-e-my will find us un-re-lent-ing;

When our can-nons roar, King Pa-pa-gal-lo then will be la-ment-ing.

March o'er hill and val-ley! Dash-ing! Crashing! With a might-y

LA PAST.

Rah!

ral-ly, Like knights of yore. Un - fold our coun-try's flag, Let

BIANCA

RAH!

GUIDO

Rah!

Rah!

Rah!

Rah!

reg-i-men-tal bands be - gin their drum-ming, Tho' we will not brag, In-

form the cra-ven foe that we are com - ing! Sound the call for bat-tle!

Steady! Read-y! Hear our bul - lets rat - tle _____ 'Gainst jut - ting

Rah! Oh trem - ble, Pa - pa - gal - lo!

crag. Clear the track, we're

Rah! Oh trem - ble, Pa - pa - gal - lo!

Rah! Oh trem - ble, Pa - pa - gal - lo!

Rah! Oh trem - ble, Pa - pa - gal - lo!

BUSCATO WITH TENORS.

Rah! Oh trem - ble, Pa - pa - gal - lo!

GAMBO WITH BASSES.

ff *f*

Oh trem - ble, Pa - pa - gal - lo!
 on our way! We will rout you

Oh trem - ble, Pa - pa - gal - lo!
 Oh trem - ble, Pa - pa - gal - lo!
 Oh trem - ble, Pa - pa - gal - lo!
 Oh trem - ble, Pa - pa - gal - lo!
 Oh trem - ble, Pa - pa - gal - lo!

f

All read-y, Steady, March!
 in dis-may. In ser-ried

All read-y, Steady, March!
 All read-y, Steady, March!
 All read-y, Steady, March!
 All read-y, Steady, March!

p

ranks onward press to meet the foe! He'll quail before

Right! Left! right! left! right! left! right! left! right! left!

Right! Left! right! left! right! left! right! left! right! left!

pp

Rah! Rah! Rah!

our bat-tle cry. Rah! Rah! Our might he will ve - ry

Rah! Rah! Rah!

Rah! Rah! Rah! *pp*

right! left! right! Rah! Rah! Rah! Right! left! right! left!

right! left! right! Rah! Rah! Rah! Right! left! right! left!

p

quick - ly know, We'll ne - ver flee But vic - tors be Or else

Right! Left! right! left! right! left! right! left! right! left!

Right! Left! right! left! right! left! right! left! right! left!

In ser-ried ranks onward press to meet the foe! He'll quail be -

die. In ser-ried ranks onward press to meet the foe! He'll quail be -

In ser-ried ranks onward press to meet the foe! He'll quail be -

In ser-ried ranks onward press to meet the foe! He'll quail be -

In ser-ried ranks onward press to meet the foe! You'll quail be -

right! In serr-ied ranks onward press to meet the foe! He'll quail be -

right! In serr-ied ranks onward press to meet the foe! He'll quail be -

fore their bat-tle cry, Rah! Rah! Their might
 fore our bat-tle cry, Rah! Rah! Our might
 fore his bat-tle cry, Rah! Rah! Our might
 fore their bat-tle cry, Rah! Rah! Their might
 fore my bat-tle cry, Rah! Rah! My might
 fore Our bat-tle cry, Rah! Rah! Our might
 fore {Their} {Our} bat-tle cry, Rah! Rah! {Their} {Our} might

he will ver - y quick - ly know, They'll never flee, But vic-tors
 he will ver - y quick - ly know, We'll never flee, But vic-tors
 he will ver - y quick - ly show, We'll never flee, But vic-tors
 he will ver - y quick - ly know, They'll never flee, But vic-tors
 I will ver - y quick - ly show, I'll never flee, But vic-tors
 he will ver - y quick - ly know, We'll nev-er flee, But vic-tors
 he will ver - y quick - ly know, We'll nev-er flee, But vic-tors

be, Or else die. The bu - glés bra - zen blare Will fill the land with war-like

be, Or else die.

be, Or else die.

be, Or else die.

be, Or else die.

be, or else die.

be, or else die.

demon - stration. "Meet us, if you dare;" Will be the dai - ly chal-lenge

from each na-tion. On to death and glo-ry, Slay-ing, Flay-ing,

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "from each na-tion. On to death and glo-ry, Slay-ing, Flay-ing,". The piano accompaniment consists of six staves (three treble and three bass clefs) with mostly whole and half rests, indicating a sparse accompaniment.

The piano accompaniment for the first system is spread across six staves. It features a rhythmic pattern of eighth and sixteenth notes in the bass clef, with chords in the treble clef. The music is in a major key with one sharp (F#).

You will live in sto-ry As sol-diers rare. Your na-tion looks to
Rah!
Rah!
Rah!
Rah!
Rah!
Rah!

The second system of music continues the vocal line with the lyrics: "You will live in sto-ry As sol-diers rare. Your na-tion looks to". This is followed by a series of six "Rah!" exclamations. The piano accompaniment continues with similar rhythmic patterns as in the first system.

The piano accompaniment for the second system includes dynamic markings such as *ff* (fortissimo) in the bass clef, indicating a strong, powerful accompaniment. The music concludes with a final chord in the key of F#.

all, To immolate yourselves on du-ty's al-ter, For-ward, though you fall, Proud,

patriot-ic hearts should never falter, Lov-ing lips will bless you, Tru-ly,

Duly, Arms of love car-ess you. Hear beauty's call!

MINUT.

Rah!

BUSCATO.

Rah!

GUIDO.

Rah!

CHORUS.

Rah!

Rah!

Clear the track, they're on their way!

trem - ble, Pa - pa - gal - lo! Oh, trem - ble,
 trem - ble, Pa - pa - gal - lo! Oh, trem - ble,
 trem - ble, Pa - pa - gal - lo! Oh, trem - ble,

trem - ble, Pa - pa - gal - lo! Oh, trem - ble,
 trem - ble, Pa - pa - gal - lo! Oh, trem - ble,

They will rout you in dis-may.

Pa - pa - gal - lo! All read - y, stead - y,
 Pa - pa - gal - lo! All read - y, stead - y,
 Pa - pa - gal - lo! All read - y, stead - y,

Pa - pa - gal - lo! All read - y, stead - y,
 Pa - pa - gal - lo! All read - y, stead - y,

p
In ser-ried ranks onward press to meet the
march!
march!
march!

pp
march!
Right! Left! right! left! right! left!
march!
Right! Left! right! left! right! left!

Detailed description: This system contains the first two systems of music. The first system has three vocal staves and a piano accompaniment. The vocal lines are marked with a piano (*p*) dynamic. The lyrics are "In ser-ried ranks onward press to meet the march!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal lines with the lyrics "Right! Left! right! left! right! left!" and is marked with a pianissimo (*pp*) dynamic. The piano accompaniment continues with similar rhythmic patterns.

foe! He'll quail be - fore their bat-tle cry. Rah! Rah! Their
Rah! Rah! Rah!
Rah! Rah! Rah!
Rah! Rah! Rah!
Rah! Rah! Rah!

right! . left! right! left! right! left! right! Rah! Rah! Rah!
right! left! right! left! right! left! right! Rah! Rah! Rah!

Detailed description: This system contains the third and fourth systems of music. The third system has three vocal staves and a piano accompaniment. The vocal lines are marked with a piano (*p*) dynamic. The lyrics are "foe! He'll quail be - fore their bat-tle cry. Rah! Rah! Their". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The fourth system continues the vocal lines with the lyrics "right! . left! right! left! right! left! right! Rah! Rah! Rah!" and "right! left! right! left! right! left! right! Rah! Rah! Rah!". The piano accompaniment continues with similar rhythmic patterns.

might he will ve - ry quick - ly know; They'll nev - er flee

Right Left! right left! right left! right left! right left!

p

but vic-tors be, Or else die. In ser-ried ranks on-ward press to

In ser-ried ranks on-ward press to

In ser-ried ranks on-ward press to

In ser-ried ranks on-ward press to

In ser-ried ranks on-ward press to

right left! right left! right! In ser-ried ranks on-ward press to

right left! right left! right! In ser-ried ranks on-ward press to

ff

meet the foe! He'll quail be - fore their bat - tle cry. Rah!

meet the foe! He'll quail be - fore our bat - tle cry. Rah!

meet the foe! He'll quail be - fore our bat - tle cry. Rah!

meet the foe! You'll quail be - fore their bat - tle cry. Rah!

meet the foe! You'll quail be - fore my bat - tle cry. Rah!

meet the foe! He'll quail bo - fore our bat - tle cry. Rah!

meet the foe! {You'll} He'll quail bo - fore our bat - tle cry. Rah!

Rah! Their might he will ver - y quick - ly

Rah! Our might he will ver - y quick - ly

Rah! Our might he will ver - y quick - ly

Rah! Their might he will ver - y quick - ly

Rah! My might I will ver - y quick - ly

Rah! Our might he will ver - y quick - ly

Rah! {Their} Our might he will ver - y quick - ly

know; They'll never flee. They'll nev - er flee, But

know; We'll never flee. We'll nev - er flee, But

know; We'll never flee. We'll nev - er flee, But

know; We'll never flee. We'll nev - er flee, But

show; I'll never flee. I'll nev - er flee, But

know; We'll nev - er flee. We'll nev - er flee, But

know; They'll nev - er flee. We'll nev - er flee, But

vic - - - tors be, Or else they'll die.

vic - - - tors be, Or else we'll die.

vic - - - tors be, Or else they'll die.

vic - - - tors be, Or else {they'll} die.

vic - - - tors be, Or else we'll die.

vic - - - tors be, Or else {they'll} die.

vic - - - tors be, Or else {they'll} die.

This musical score consists of eight staves. The first seven staves are vocal parts, each beginning with a fermata. The eighth staff is a grand staff (piano accompaniment) with a treble and bass clef. The piano part features a dynamic marking of *ff* (fortissimo) and includes various musical notations such as slurs, accents, and dynamic markings like *v* (ritardando) and *b* (basso). The score concludes with the word "Curtain" written vertically at the bottom right.

Act III.

a. Introduction.

b. Male Quartette: "These are our sentiments."

c. Song and Chorus: "The iceman works."

GUIDO, PAPAGALLO, BUSCATO, GAMBO AND MALE CHORUS.

Nº 15.

Tempo di Marziale.

The musical score consists of five systems of piano accompaniment. The first system begins with a treble clef and a key signature of one sharp (F#), with a 2/4 time signature. The bass line is marked *pp marcato basst.* and features a steady eighth-note accompaniment. The right hand has a few notes in the first measure, followed by a long rest. The second system continues the bass line and introduces a melodic line in the right hand. The third system features a more complex right-hand melody with a *p* dynamic. The fourth system continues the right-hand melody with a *p* dynamic. The fifth system concludes the piece with a final melodic flourish in the right hand and a steady bass line.

(Curtain)

(Enter Guido, Papagallo, Buscato and Chorus.)

2^d BASSES *f* *3*

1st BASSES *3*

These are our sen - ti - ments, These are our sen - ti -

2^d TENORS. *3*

These are our sen - ti - ments, These are our sen - ti -

ments, These are our sen - ti - ments, These are our sen - ti -

ments. — Do a-way with court and jail,

ments. — Do a-way with court and jail,

f

Do a-way with bond and bail;

Do a-way with bond and bail;

Make the watchman close his eyes, Then Earth will be a Par - a -

Make the watchman close his eyes, Then Earth will be a Par - a -

rit.

rit.

GUIDO.

Molto espressione.

And the night shall be filled with music, And the

disel

disel

cares that in-fest the day Will fold their tents like the

Ar - abs And si - lent-ly steal a - way. And the

And the

And the

And the

And the

And the

night shall be filled with mu - sic, And the cares that in-fest the
 night shall be filled with mu - sic, And the cares that in-fest the
 night shall be filled with mu - sic, And the cares that in-fest the
 night shall be filled with mu - sic, And the cares that in-fest the
 night shall be fill'd with mu - sic, And the cares that in-fest the

sostenuto.

day Will fold their tents like the Ar - abs,
 day Will fold their tents like the Ar - abs,
 day Will fold their tents like the Ar - abs,
 day Will Will fold their tents like the Ar - abs, And
 day Will fold their tents like the Ar - abs,
 And

dim.

Si - lent - ly, _____ Si - lent - ly, _____ Si - lent - ly, _____

Si - lent - ly, _____ Si - lent - ly, _____ Si - lent - ly, _____

Si - lent - ly, _____ Si - lent - ly, _____ Si - lent - ly, _____

Si - lent - ly, _____ Si - lent - ly, _____ Si - lent - ly, _____

Si - lent - ly, _____ Si - lent - ly, _____ Si - lent - ly, _____

Si - lent - ly steal a - way." A - way?"

Si - lent - ly steal a - way?"

Si - lent - ly steal a - way?"

Si - lent - ly steal a - way?"

Si - lent - ly steal a - way?"

Allegretto deciso.

BUSC. 1. The
GAM. 2. The
PAPA. 3. The

ff

ice - man works be - cause he loves to tell you in the spring, — The
grip - man works be - cause he loves to see you chase his car, — And
plumb - er works be - cause he loves to read your lit - tle note, — Which

ice - crop is a fail - ure and the great price ice will bring; — The
just as you have reached the curb he leaves you where you are; — The
begs him to come up at once - the kitch - ens all a - float; — The

ice - man works be - cause he loves to buy a dia - mond store, — With
 grip - man works be - cause he loves to jolt you off your feet, — And
 plumb - er works be - cause he loves to know when he gets through, He'll

mon - ey that you paid for ice that melt - ed at your door. — I
 if you dare ex - post - u - late he dumps you in the street. — I
 have a mort - gage on your house and own your bank - book too. — I

would not be an ice - man, neith - er with the ice - man stand, — Had
 would not be a grip - man, neith - er with the grip - man stand, — Had
 would not be a plumb - er, neith - er with the plumb - er stand, — Had

I the slight - est no - tion I could join the an - gel band. — Our
 Our
 Their

Oh,
Oh,
mot - to Is, "down with work." Oh,
p Our mot - to Is, "down with work." Oh,
p Our mot - to Is "down with work." Oh,

p day! beau - teous, sun - ny, az - ure - vault - ed day, We
p day! beau - teous, sun - ny, az - ure - vault - ed day, We
p day! beau - teous, sun - ny, az - ure - vault - ed day, We
p day! beau - teous, sun - ny, az - ure - vault - ed day, We
p day! beau - teous, sun - ny, az - ure - vault - ed day, We

know the time for rest is o'er us creep - - - ing. Oh,
 know the time for rest is o'er us creep - - - ing. Oh,
 know the time for rest is o'er us creep - - - ing. Oh,
 know the time for rest is o'er us creep - - - ing. Oh,
 know the time for rest is o'er us creep - - - ing. Oh,

night! star - lit, moon - lit, som - bre-color - ed night, There
 night! star - lit, moon - lit, som - bre-color - ed night, There
 night! star - lit, moon - lit, som - bre-color - ed night, There
 night! star - lit, moon - lit, som - bre-color - ed night, There
 night! star - lit, moon - lit, som - bre-color - ed night, There

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

DANCE.

Solo and Chorus: "Cuckoo."

LA PASTORELLA AND GIRLS.

Nº 15. bis.

Marziale leggiero.

p

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The melody is in the treble clef, and the bass clef provides a rhythmic accompaniment. The piece begins with a piano (*p*) dynamic.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in 6/8 time. The melody is in the treble clef, and the bass clef provides a rhythmic accompaniment.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in 6/8 time. The melody is in the treble clef, and the bass clef provides a rhythmic accompaniment.

LA PAST.

SOPRANOS.

"Cuck - oo, Cuck-ool" a lit-tle bird sings with

Musical notation for the vocal and piano parts. It includes three staves: the top two are vocal staves (treble clef) for the soprano part, and the bottom is a piano accompaniment (treble and bass clef). The lyrics are: "Cuck - oo, Cuck-ool" a lit-tle bird sings with. The piano part includes a forte (*f*) dynamic marking.

glee,— “When winds blow North, East, South or West, Fail not to

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "glee,— 'When winds blow North, East, South or West, Fail not to"

feath - er well your nest?" Cuck-oo, Cuck - oo, Cuck-oo, Oh, lit-tle bird in the

This system contains the next four measures. The vocal line continues with the lyrics: "feath - er well your nest?" Cuck-oo, Cuck - oo, Cuck-oo, Oh, lit-tle bird in the". The piano accompaniment includes a prominent cuckoo call motif in the right hand.

tree, — Your pun-gent pre-cept is the one for me. —

This system contains the final four measures. The vocal line concludes with the lyrics: "tree, — Your pun-gent pre-cept is the one for me. —". The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the bass line.

Chorus: "Love, light of my heart."

LA PASTORELLA, GAMBO, BUSCATO AND CHORUS.

Nº 15. ter.

Tempo di Valse brillante.

Piano introduction in 3/4 time, key of B-flat major. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. The piece begins with a forte dynamic and includes a section marked 'L.H.' (Left Hand).

Piano accompaniment for the first system, continuing the melodic and harmonic themes established in the introduction.

LA PAST.
 Love, light of my heart, ——— The day of our joy is

BUSCATO.
 Love, light of my heart, ——— The day of our joy is

GAMBO.
 Love, light of my heart, ——— The day of our joy is

CHORUS.
 Love, light of my heart, ——— The day of our joy is

Love, light of my heart, ——— The day of our joy is

Love, light of my heart, ——— The day of our joy is

Piano accompaniment for the vocal parts, providing harmonic support for the lyrics. It features a steady accompaniment with some melodic flourishes.

near, Love, tho' we should part, Your

near, Yes, is very near; Oh, Love, tho' we should part, Your

near, Yes, is very near; Oh, Love, tho' we should part, Your

near, Love, tho' we should part, Your

near, Yes, is very near; Oh, Love, tho' we should part, Your

im-age will ev-er be dear. Love, hope lives to-

im-age will ev-er be dear. Yes, be ev-er dear. Oh Love, hope lives to-

im-age will ev-er be dear. Yes, be ev-er dear. Oh Love, hope lives to-

im-age will ev-er be dear. Love, hope lives to-

im-age will ev-er be dear. Yes, be ev-er dear. Oh, Love, hope lives to-

day, With all of its won-der-ful sway, For
 day, With all of its might - y sway, With its might - y sway, For
 day, With all of its might - y sway, With its might - y sway, For
 day, With all of its might - y sway, For
 day, With all of its might - y sway, With its might - y sway, For
 day, With all of its might - y sway, With its might - y sway, For

accel - e - cresc.

star - lit night, And sun - shine bright, And
 star - lit night, And sun - shine bright, And
 star - lit night, And sun - shine bright, And
 star - lit night, And sun - shine bright And
 star - lit night, And sun - shine bright And
 star - lit night, And sun - shine bright And

star - lit night, And sun - shine bright, Have come _____ to our

star - lit night, And sun - shine bright, Have come _____ to our

star - lit night, And sun - shine bright, Have come _____ to our

star - lit night, And sun - shine bright, Have come _____ to our

star - lit night, And sun - shine bright, Have come _____ to our

lives for aye, for aye. _____

lives for aye, for aye. _____

lives for aye, for aye. _____

lives for aye, for aye. _____

lives for aye, for aye. _____

Song: "The Goat."

PAPAGALLO, LA PASTORELLA, GAMBO, BUSCATO AND CHORUS.

No. 16.

Allegretto brillante.

PAPAGALLO.

§

The instrumental introduction consists of three staves. The top staff is a single treble clef line with a key signature of two flats and a 2/4 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music features a rhythmic pattern of eighth and sixteenth notes with accents and slurs. A dynamic marking of *f* (forte) is present in the grand staff. The piece concludes with a double bar line and repeat signs.

- 1. I
- 2. The
- 3. He

The first vocal line is on a single treble clef staff. The lyrics are: "know a goat, a lit-tle goat, who loves to cut a dash. He pho - no-graph struck up a tune that seemed to please the goat. He smashed the pho - o - graph to bits, and kicked it all to pot; The". The piano accompaniment is on a grand staff with a dynamic marking of *p* (piano). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

The second vocal line is on a single treble clef staff. The lyrics are: "goes a-bout from morn till night, And his par-tic - u - lar de-light, Is heard it fif - ty times at least, And when the pho - no - graph had ceased, This cyl - in-der of wax he ate, And then with-out a mo-ment's wait, He". The piano accompaniment continues on a grand staff, maintaining the same rhythmic accompaniment as the first line.

to get mixed up in a fight, And his op - po - nent thrash.
 un - mel - o - dic lit - tle beast Could not re - call a note.
 swallowed, I am pained to state, The nick - els in the slot.

LA PAST. WITH SOPRANOS. pp

le
This
He

BUSCATO WITH TENORS.

Is
This
He

GAMBO WITH BASSES.

pp

While
His
And

to get mix'd up in a fight, And his op - pon - ent thrash.
 un - me - lod - ic lit - tle beast could not re - call a note.
 swal-low'd, we are pain'd to state, The nick - els in the slot.

to get mix'd up in a fight, And his op - pon - ent thrash.
 un - me - lod - ic lit - tle beast could not re - call a note.
 swal-low'd, we are pain'd to state, The nick - els in the slot.

to get mix'd up in a fight, And his op - pon - ent thrash.
 un - me - lod - ic lit - tle beast could not re - call a note.
 swal-low'd, we are pain'd to state, The nick - els in the slot.

to get mix'd up in a fight, And his op - pon - ent thrash.
 un - me - lod - ic lit - tle beast could not re - call a note.
 swal-low'd, we are pain'd to state, The nick - els in the slot.

go - ing out to dine one day, He chanced to stop up - on his way, And
 eyes flashed fire his an - ger rose, And then he raised up - on his toes, And
 from that time un - to this day, The chewed up re - cords with him stay, And

list - en to a some-thing play, They call a pho - no - graph.
 at the si - lent box he goes, With all his might and main.
 in his bo - som soft - ly play, The tune he could not catch.

(Imitating phonograph.) *PAPAGALLO.*
LA PAST. WITH SOPRANOS.
BUSCATO WITH TENORS.
GAMBO WITH BASSES.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting, with each staff containing a vocal line and the word "Br" written below it. The piano accompaniment is written in a grand staff (treble and bass clefs) and begins with a piano (*p*) dynamic marking. The music is in a key signature of two flats and a 3/4 time signature. The vocal lines feature a rhythmic pattern of eighth and sixteenth notes, often beamed together. The piano accompaniment provides a steady harmonic and rhythmic foundation.

The second system of the musical score continues the four-part vocal setting and piano accompaniment. The vocal staves show more complex rhythmic patterns, including triplets and slurs. The piano accompaniment continues with a consistent rhythmic and harmonic accompaniment. The overall texture remains consistent with the first system, maintaining the four-part vocal setting and piano accompaniment.

Br Br Br Br Br Br Br

Br Br Br Br Br Br Br

Br Br Br Br Br Br Br

The first system of the musical score consists of four staves. The top three staves are vocal lines, each with a treble clef and a key signature of two flats. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The vocal lines feature a rhythmic pattern of eighth and sixteenth notes, with the word 'Br' written below each staff. The piano accompaniment provides a harmonic and rhythmic foundation.

Br Br

Br Br

Br Br

The second system of the musical score continues with four staves. The vocal lines (top three staves) and piano accompaniment (bottom staff) follow the same structure as the first system. The vocal lines include the word 'Br' and some musical markings such as slurs and accents. The piano accompaniment includes triplets and other rhythmic figures.

D.S.

Finale III.

"The God of Love presides."

PRINCIPALS AND CHORUS.

Nº 17.

Marziale deciso.

LA PAST.

The

God of Love pre - sides, So ring the wed - ding bells in joy - ful meas - ure,

For the grooms and brides, And let us hope that each have found a treas - ure.

Love knows no dis - as - ter, Woo him, Sue him, Cu - pid as our

master For-èr a - bides, So call the par - son in. It's

MINUT.

BIANCE.

GUIDO. Rah!

CHORUS. Rah!

Rah!

Rah!

ver-y pleasant when true hearts are mated, But it is a sin To

join a maid and man who start all fat-ed. Oh, the sweet to - morrow, Woo-ing,

Coo-ing, For we'll ban-ish sorrow _____ And let love win. Rah! Oh,

Rah! Oh,

Rah! Oh,

CHORUS. Rah! Oh,

PAPA. AND BUSC. WITH TENORS. Rah! Oh,

GAM. AND FRESCOBALDI WITH BASSES Rah! Oh,

trem - ble, Ben-e - dicts! Dan Cu-pid has a switch for you, Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trium

maids who sneer at love that's constant, strong and true! All steady, ready,

maids who sneer. All steady, ready,

maids who sneer. All steady, ready,

maids who sneer. All steady, ready,

maids who sneer. All steady, ready,

march. In ser-ried ranks onward to the church we

In ser-ried ranks onward to the church we

march.

march!

march! Right, Left, right, left, right, left,

march! Right, Left, right, left, right, left,

go; Let ev-'ry voice. ring out with love, rah, rah, And
 go, Let ev-'ry voice. ring out with love, rah, rah, rah,
 rah, rah, rah,
 rah, rah, rah,
 right, left, right, left, right, left, Rah, Rah, Rah,
 right, left, right, left, right, left, Rah, Rah, Rah,

tell ev-'ry bo - dy whom you know, Great Love the King.
 tell ev-'ry bo - dy whom you know, Great Love the King.
 Right, Left, right, left, right, left, right, left, right, left,
 Right, Left, right, left, right, left, right, left, right, left,

Is on the wing, From a - bove! In ser-ried ranks on-ward to the

Is on the wing, From a - bove! In ser-ried ranks on-ward to the

In ser-ried ranks on-ward to the

In ser-ried ranks on-ward to the

right, left, right, left, right! In ser-ried ranks on-ward to the

right, left, right, left, right! In ser-ried ranks on-ward to the

The first system consists of six vocal staves and a piano accompaniment. The vocal parts are arranged in two groups of three. The lyrics are: "Is on the wing, From a - bove! In ser-ried ranks on-ward to the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

The second system consists of six vocal staves and a piano accompaniment. The vocal parts are arranged in two groups of three. The lyrics are: "church we go; Let ev'-ry voice ring out with love, Rah,". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Rah, And tell ev'ry bod - y whom you know, Great Love the

Rah, And tell ev'ry bod - y whom you know, Great Love the

Rah, And tell ev'ry bod - y whom you know, Great Love the

Rah, And tell ev'ry bod - y whom you know, Great Love the

Rah, And tell ev'ry bod - y whom you know, Great Love the

Rah! And tell ev'ry bod - y whom you know, Great Love the

Rah! And tell ev'ry bod - y whom you know, Great Love the

king, Great Love the King, Is on

king, Great Love the King, Is on

king, Great Love the King, Is on

king, Great Love the King, Is on

king, Great Love the King, Is on

king, Great Love the King, Is on

king, Great Love the King, Is on

the wing from realms a - bove!
the wing from realms a - bove!
the wing from realms a - bove!
the wing from realms a - bove!
the wing from realms a - bove!

The score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with each voice part repeating the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with accents (^).

ff

This section contains the piano accompaniment for the second system. It includes a grand staff with treble and bass clefs. The music is characterized by a steady eighth-note accompaniment in the bass and more complex chordal textures in the treble. A dynamic marking of *ff* (fortissimo) is present at the beginning of the section.

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). The seventh staff is the piano accompaniment, starting with a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with accents (^) and a dynamic marking of *ff* (fortissimo) in the fourth measure.

The second system of the musical score also consists of seven staves. The top six staves are vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). The seventh staff is the piano accompaniment, starting with a grand staff. The piano part continues with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line, followed by the text "END OF OPERA." written vertically on the right side of the page. A dynamic marking of *ff* is present at the end of the piano part.

11
00

