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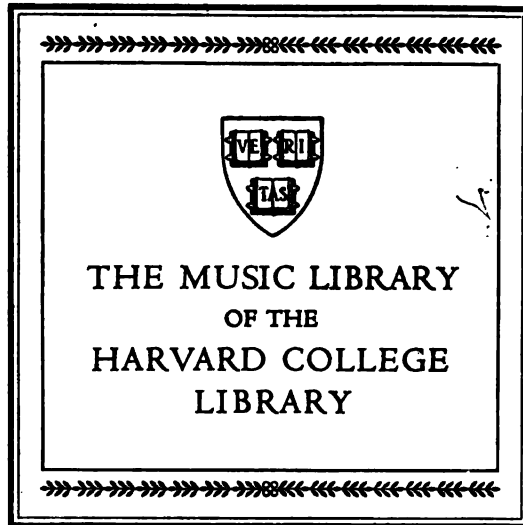
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DATE DUE

NOV 10 1985	DEC 0 3 1988
DEC 27	DEC 7 2003
	FEB 10 2004
	FEB 10 2005
SEP 4 1975	
SEP 14 1982	
SEP 29 1982	
RES	
DEC 24 1984	
AUG 12 1988	
JUL 24 1991	
GAYLORD	PRINTED IN U.S.A.

H-3

MR. OSCAR HAMMERSTEIN

PRESENTS

NAUGHTY MARIETTA

A COMIC OPERA

WITH

Mlle. EMMA TRENTINI



BOOK AND LYRICS BY

RIDA JOHNSON YOUNG



MUSIC BY

VICTOR HERBERT

Pr. \$2.50 net.

M. WITMARK & SONS,

NEW YORK • CHICAGO • SAN FRANCISCO • LONDON • PARIS.

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HARVARD UNIVERSITY

MAY 15 1959

EDA KUHN LOEB MUSIC LIBRARY

Mr. Oscar Hammerstein
presents
Mlle Emma Trentini
in
Naughty Marietta
A Comic Opera in Two Acts

Book and Lyrics
by
RIDA JOHNSON YOUNG.

Music
by
VICTOR HERBERT.

CAST OF CHARACTERS.

CAPTAIN RICHARD WARRINGTON	Orville Harrold
LIEUTENANT GOVERNOR GRANDET	William Frederic
ETIENNE GRANDET — Son of Lieut. Governor	Edward Martindel
SIR HARRY BLAKE — An Irish Adventurer	Raymond Bloomer
SIMON O'HARA — Capt. Dick's servant.	Harry Cooper
RUDOLFO — Keeper of Marionette Theatre.	James S. Murray
FLORENZE — Sec'y to Lieut. Governor	Howard Morgan
LIZETTE — A Casket Girl	Kate Elinore
ADAH — A Quadroon	Maria Duchene
THE VOODOO QUEEN	Viola Ellis
NANETTE	Louise Aichel
FELICE	Blanche Lipton
FANCHON	Vera De Rosa
GRAZIELLA	Sylvia Loti
FRANCESCA	Myrtle Randall
NIGHT WATCHMAN	Eugene Roder
1 st PIRATE	W ^m Mack
2 nd PIRATE	F. Bonner
INDIAN	H. Reynolds
EAST INDIAN	Bert Leslie

————— and —————

MARIETTA Mlle Emma Trentini

Adventurers, Pirates, Flower Girls, Casket Girls, Soldiers,
Servants, Creoles, Quadroons, Mexicans, Spaniards, San Domingo Women, etc.

SYNOPSIS.

ACT I.

The Place D'Armes—In New Orleans, about the year 1780.

ACT II.

Scene I — The Marionette Theatre.

Scene II — The Ball-room of the Jeunesse Dorée Club.

Musical Director Gaetano Merola
Stage Director Jacques Coini

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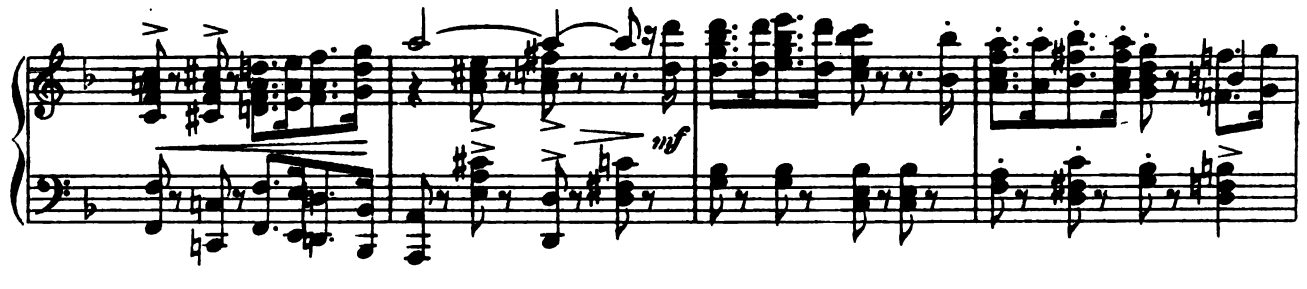
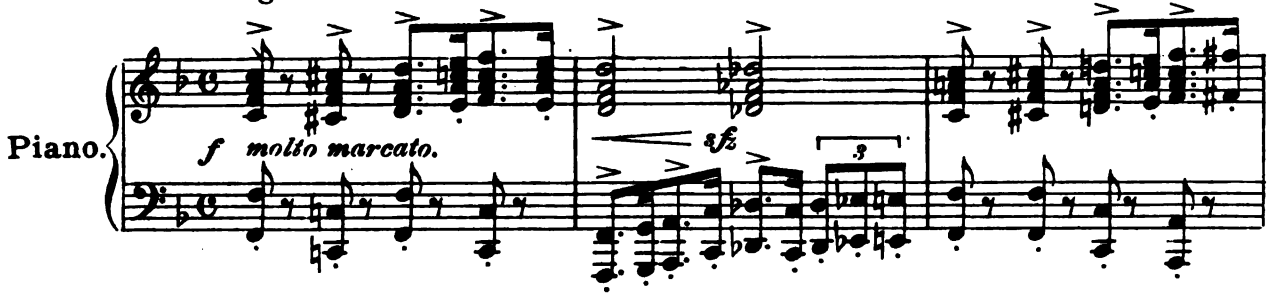
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Naughty Marietta. Overture.

Allegro Marziale.

Piano. *f molto marcato.*



Animato.

8-measure rest
sfz
p
rit.
p

Piu animato.

poco rit.
p
p
mf

mp
p

Tempo di Valse lente.

poco rit.
a tempo.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a complex texture with many beamed notes and chords. A *poco rit.* marking is present in the middle of the system, and an *a tempo.* marking appears towards the end. There are several accents (*>*) above notes in the upper staff.

Second system of musical notation. It continues the piece with similar complex textures. A *p.* marking is visible in the lower staff towards the end of the system.

Third system of musical notation. It includes a *rit.* marking in the upper staff and a *mf* marking in the lower staff. The notation is dense with many notes and chords.

Fourth system of musical notation. It begins with an *a tempo.* marking. The upper staff features a large, complex chordal structure with many beamed notes. There are several accents (*>*) above notes in the upper staff.

Fifth system of musical notation. It continues the complex texture with many beamed notes and chords. There are several accents (*>*) above notes in the upper staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains several chords with accidentals (sharps and flats) and a fermata. The lower staff is in bass clef and contains a series of chords. The tempo marking 'rit.' is placed above the first measure, and 'a tempo.' is placed above the second measure. There are also several 'v' markings above the notes in the upper staff.

The second system of music consists of two staves. The upper staff features a first ending bracket labeled '8' that spans several measures. The lower staff continues with chords. A 'rit.' marking is placed above the final measure of the system.

The third system of music consists of two staves. The tempo marking 'Allegro.' is placed above the first measure. The upper staff has a first ending bracket labeled '8' that spans several measures. The lower staff contains a series of chords.

The fourth system of music consists of two staves. The upper staff features a complex melodic line with many notes and accidentals, including a first ending bracket labeled '8'. The lower staff contains a series of chords.

The fifth system of music consists of two staves. The upper staff features a complex melodic line with many notes and accidentals. The lower staff contains a series of chords.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many sixteenth notes and slurs. The bass clef contains a rhythmic accompaniment with chords and eighth notes. A fermata is placed over a note in the treble clef.

Brillante.

Second system of musical notation, marked **Brillante.** and **ff**. The treble clef continues with a fast, intricate melodic line. The bass clef features a series of chords with slurs, providing a steady accompaniment.

Third system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a more active accompaniment with eighth notes and slurs.

Violin Solo. (Cadenza.)

Fourth system of musical notation, labeled **Violin Solo. (Cadenza.)**. The treble clef features a series of triplets and slurs, indicating a virtuosic solo passage. The bass clef is mostly silent, with a few notes at the end of the system.

Fifth system of musical notation. The treble clef continues with a melodic line of slurs and triplets. The bass clef has a few notes and a **p** dynamic marking. The system ends with a double bar line.

Andante espressivo.

The musical score is presented in five systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and mood are indicated as 'Andante espressivo.' The notation includes various note values, rests, and dynamic markings such as accents (>) and hairpins. The first system begins with a treble staff containing a series of chords and a bass staff with a melodic line. The second system continues this pattern, with a dotted line above the treble staff indicating a first ending. The third system features a similar structure, with a dotted line above the treble staff. The fourth system shows a more complex texture with a dotted line above the treble staff. The fifth system concludes the piece with a final cadence in both staves.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as accents and slurs. A dotted line with the number '8' is positioned above the treble staff.

Second system of musical notation, continuing the piece with similar notation and dynamics. A dotted line with the number '8' is positioned above the treble staff.

Third system of musical notation, starting with the tempo marking **Allegro.** and dynamic markings *rit.*, *mf*, *f*, and *f*. The system includes a change in time signature to 2/4. A dotted line with the number '8' is positioned above the treble staff.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes dynamic markings such as *p cresc.* and *f*. A dotted line with the number '8' is positioned above the treble staff.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music consists of rhythmic patterns and chords.

First system of musical notation, featuring a treble and bass clef. The music consists of dense chords and arpeggiated patterns. A dynamic marking of *ff* is present in the right-hand part.

Allegro giusto.

Second system of musical notation, starting with a 2/4 time signature. The right-hand part features a series of chords with accents, marked *pp*. The left-hand part has a steady bass line. A dynamic marking of *sempre cresc.* is written above the right-hand part.

Third system of musical notation, continuing the piece. The right-hand part has a more active melodic line with accents, marked *mf*. The left-hand part continues with a steady bass line.

Fourth system of musical notation, featuring a complex texture with triplets and accents in both hands.

Fifth system of musical notation, concluding the page. It includes dynamic markings *ten.*, *pesante.*, and *ff tutta forza.* with accents and slurs.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations, including accents and slurs. A dashed line above the staff indicates a repeat or continuation.

Second system of musical notation, continuing the piece. It includes a treble and bass clef. The right hand features a triplet of eighth notes marked with a '3' and a slur. The left hand continues with rhythmic accompaniment.

Third system of musical notation, marked with a forte *ff* dynamic. It features a treble and bass clef. The right hand has a series of chords and moving lines, while the left hand provides a steady accompaniment.

Fourth system of musical notation, including tempo markings *rit.* and *a tempo.* It features a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand has a more rhythmic accompaniment.

Fifth system of musical notation, marked with a fortissimo *sfz* dynamic. It features a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand has a more rhythmic accompaniment.

Opening 1st Act.

Andante

ppp

ppp

(Church Bell strikes 5)

ppp

THE WATCHMAN

Five o'clock and a fine clear morn-ing, all's well!

pp (ten.)

(The beggars arise from around fountain)

poco sfz

p

sfz

p

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

Trills (*tr*) are present in the piano part.

(man with ladder enters)

pp

(puts up ladder)

sfz *dim.*

(blows out lamp) *espress.* (Sacristan shuffles across stage)

sfz *p*

1st FLOWER GIRL (off stage)

(he unlocks Cathedral gate)

Jes - sa - mine! Jes - sa - mine! and ro - - ses!

p *molto cresc.* *poco a poco cresc.* *p*

1st GIRL (nearer)

p

2nd FLOWER GIRL (off stage) Jes-sa - mine! Jes-sa-mine! and

Rose of May, blush-ing pos - - ies!

pp

fp

ro - ses

2nd GIRL

Sweet flow'rs, fresh flow'rs!

1st FLOWER VENDER *staccato*

Sweet _____ flow'rs!

sempre cresc.

fp

1st GIRL

Ro - - ses! — SEVERAL MEN

f

Allegro moderato

(The Flower Girls enter running)

Flow'rs!

molto cresc.

ffz *mf*

mf

mf
Come, come, come, for the morn-ing is break - ing!

Haste, haste, haste, for the day is a - wa - king! Youth, life,

unis.
p

love, ev - 'ry - where! _____ Gar - lands of

f
p

ro - ses rare, Fra - grance

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "ro - ses rare," followed by a long note, and then "Fra - grance" with another long note. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

up - on the air sha - king. Come!

The second system continues the vocal line with the lyrics "up - on the air sha - king." followed by a long note, and then "Come!" with another long note. The piano accompaniment includes a triplet of eighth notes in the right hand and continues with a steady bass line in the left hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

Come! Come!

The third system features the vocal line with the lyrics "Come!" followed by a long note, and then "Come!" with another long note. The piano accompaniment includes a triplet of eighth notes in the right hand and continues with a steady bass line in the left hand. Dynamic markings of *p* (piano) and *ff* (fortissimo) are present.

Come! Come!

The fourth system features the vocal line with the lyrics "Come!" followed by a long note, and then "Come!" with another long note. The piano accompaniment includes a triplet of eighth notes in the right hand and continues with a steady bass line in the left hand. Dynamic markings of *p* (piano) and *f* (forte) are present.

Come! Hastel Sweet, sweet,

dim.

sweet, now tis spring time en - thrall - ing, Peep, peep, peep, now the

love birds are call - ing. Cull your flow'rs while you may,

unis.

p

Short, ah, too short the day!

f

p

Pet - als will fade a - way, fall ing.

portato

1st ITALIAN (with cage of parrots)
(Tenor) *f gridato*

Par - ro-queets! Par - ro-queets, hap - py fort - unes tell - ing!

1st FRUIT VENDER
(Bass) *f gridato*

Fresh figs! Or - ang - es!

Tenor SUGAR CANE VENDER

Sug - ar - cane! sug - ar - cane!

Altos

Come here, I'll buy!

STREET SWEEPERS enter

Sopranos

Don't pass us by!

STREET SWEEPERS

Clear the way! Clear out!

Clear the way! Clear out and clear the way! Oh,

clear the way, clear out, I say, you fool-ish ven-dors cry-ing, We

rapidamente

f

have to sweep the dust a - way, we have no time for buy - ing; We

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'have to sweep the dust a - way, we have no time for buy - ing; We'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and eighth notes.

have to work ——— to clear the way, clear the way, The

The second system continues the musical score. The vocal line has the lyrics 'have to work ——— to clear the way, clear the way, The'. The piano accompaniment continues with similar rhythmic patterns, including some chromatic movement in the bass line.

cas - ket maid - - ens come to - day, come to day, To

The third system of the score features the vocal line with lyrics 'cas - ket maid - - ens come to - day, come to day, To'. The piano accompaniment maintains the established rhythmic and harmonic structure.

make all fresh and fair and gay we're try - - ing. ———

The final system on the page shows the vocal line with lyrics 'make all fresh and fair and gay we're try - - ing. ———'. The piano accompaniment concludes with a final chord and a melodic flourish in the treble clef.

ITALIAN (with parrots)

Tenor

Pa - ro-queets! Pa - ro-queets, hap-py for - tunes tell - ing!

FRUIT VENDER

Fresh figs! Or-ang-es!

SUGAR CANE VENDER

Sug - ar - cane! Sug - ar - cane!

Altos
Come here I'll buy!

Sopranos

Come here I'll buy, don't pass us

by!

Moderato
(Bell)

ffz

FLOWER GIRLS

Here they come the Con-vent maids so de-mure and shy,

p e staccatissimo

Cre-ole beau-ties ev-'ry one, see them pass-ing by!

Down - cast lash - es, lips de - mure, steps pre - cise and staid.

Oh! la! la! Oh! la! la! I would-n't be a con - vent

maid. Oh! la! la! Oh! la! la! I

would-n't be a con - vent maid.

There's Mam - selle de Bells

Mam - selle Rose Ma - riel

Fron - te - nac,

High no - bil - i -

Cre - ole beau - ties ev - 'ry one.

ty! To

Look - ing nev - er right or left,

smile they are a - fraid. Oh! la! la!

To smile they are a - fraid. Oh! la! la!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *sf* and *p*. The key signature has two flats, and the time signature is 3/4.

Oh! la! la! I would - nt be a con - vent maid!

Oh! la! la! I would - nt be a con - vent maid!

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are repeated. Dynamics include *sf* and *p*. The piano accompaniment features a prominent bass line with chords.

Oh! la! la! Oh! la! la! I would - n't be a con - vent

Oh! la! la! Oh! la! la! I would - n't be a con - vent

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are repeated. Dynamics include *sf* and *p*. The piano accompaniment continues with a steady bass line and chords.

ONE ITALIAN

Allegro come sopra

Par - ro - queets!

maid.

Allegro come sopra

p

Par - ro - queets! Hap - py for - tune tell - ing.

Sug - ar - cane! sug - ar - cane!

f poco cresc.

STREET SWEEPERS

Clear the way, clear out I say! Oh!

sempre cresc. ed accel.

Poco piu mosso

Soprano & Alto

Come, come, come, for the morn - ing is break - ing,
clear the way, clear out I say, you fool - ish ven - dors cry - ing, We

Poco piu mosso

Haste, haste, haste, for the day is a wa - king.
have to sweep the dust a - way, we have no time for buy - ing; we

Youth, life, love, ev - ry - where! _____
have to work _____ to clear the way, clear the way. The

gar - lands of ro - - ses rare, _____
 cas - ket maid - - ens come to day, come to day, to

p

portato
 Fra - grance _____ up - on the air sha - - king. _____
 make all fresh and fair and gay we're try - - - ing! _____

8

ff
 Come _____ out!
 Clear out! _____ clear out! clear out, I say!
 Clear out! clear out! clear out, I say!

ff
 8

Come
Clear out ————— clear out! clear out I say! Oh

Clear out clear out! clear out I say! Oh

Sweet, 'sweet, sweet, now 'tis spring-time en thrall - ing,

clear the way, clear out I say, you fool - ish ven - dore cry - ing, We

Peep, peep, peep, now the love birds are call - ing

have to sweep the dust a - way, we have no time for buy - ing, We

Cull your flow'rs while you may, _____
 have to work _____ to clear the way, clear the way. The

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Cull your flow'rs while you may, _____" on the first line and "have to work _____ to clear the way, clear the way. The" on the second line. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

Short, ah too short the day! _____
 cas - ket maid - ens come to - day, come to day, to

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "Short, ah too short the day! _____" on the first line and "cas - ket maid - ens come to - day, come to day, to" on the second line. The piano accompaniment continues with similar rhythmic patterns.

Pet - als will fade - a - way fall *portato*
 make all fresh and fair we're try

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "Pet - als will fade - a - way fall *portato*" on the first line and "make all fresh and fair we're try" on the second line. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The system ends with a double bar line.

Piu mosso

ing. Come, come, come, come, the morn - ings break - ing, Haste the

ing. The cas - ket maid - ens come to - day, to make all

Piu mosso

day is wa - king, life, love, ev -

fresh and fair we're try - ing clear

ry where Come, come, come, come, the morn - ings break - ing, haste the

the way, the cas - ket maid - ens come to day, to make all

day is wa - king, life, love,
fresh and fair we're try - ing,

too *linga* short — the day!
Come, clear — the way!

sfz *ff accel.*

sfz sfz sfz sfz

Tramp! Tramp! Tramp!

Captain Dick with Followers. (Male Chorus.)

Allegro marcato.

Piano.

The piano introduction consists of three measures. The right hand plays a series of chords in a descending sequence, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Allegro marcato'.

CAPTAIN DICK.

We've hunt - ed the wolf in the for - est, We've
We've ranged o'er the North in the win - ter, We've

The piano accompaniment for the first line features a steady eighth-note rhythm in the left hand and chords in the right hand.

raid - ed the pi - rates at sea, ——— We have no in - den - ture, we're
an - swered the call of the wild, ——— We heard the wolf call - ing when

The piano accompaniment continues with the same rhythmic pattern as the first line.

out for ad-ven-ture, As an - y one plain-ly can see. _____ We've
 night time was fall-ing, And burn-ing logs high-er we piled. _____ We've

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a treble clef and contains the lyrics. The piano accompaniment starts with a bass clef and includes dynamic markings of *f* and *mf* in the right hand.

smoked the peace pipe with the Natch-es We've
 fought for our scalps with the In - dians, We've

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano accompaniment includes a triplet in the right hand and a dynamic marking of *sfz p* in the left hand.

fought with the Sioux, wild and free. _____ We've laughed at all dan-gers, We're
 wa - ded in blood to the knee. _____ We've laughed at all dan-gers, We're

The third system concludes the musical piece. The vocal line and piano accompaniment are shown. The piano accompaniment includes a dynamic marking of *ff* and a tempo marking of *poco pesante.* in the right hand.

DICK.
 known as the Ran-gers: Har-ry Blake, my good com-ra-des —
 known as the Ran-gers: Har-ry Blake, my good com-ra-des —

SIMON. *p a tempo.*
 And mel
 And mel

CHORUS.
 (bus. with guns.) *ffz*

ffz
p a tempo. ffz

REFRAIN. *Allegro marziale.*
 CAPTAIN DICK.

Tramp, tramp, tramp a-long the high - - way, Tramp, tramp, tramp, the road is

f molto marcato.

free; Bla-zing trails a-long the by - way,

Cou-riers de Bois are we. Tramp, tramp, tramp, now clear the

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "Cou-riers de Bois are we. Tramp, tramp, tramp, now clear the". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. There are various musical markings such as accents, slurs, and dynamic markings like *sfz*.

road - way; Room, room, room the world is free! We're

The second system continues the vocal line and piano accompaniment. The lyrics are "road - way; Room, room, room the world is free! We're". The piano accompaniment features a triplet of eighth notes in the right hand and continues with eighth notes in the left hand. Dynamic markings include *f* and *leggiern.* (leggiero).

Plant-ers and Ca-nucks, Vir-gin-ians and Kain-tucks, Cap-tain Dick's own In - fan -

The third system shows the vocal line and piano accompaniment. The lyrics are "Plant-ers and Ca-nucks, Vir-gin-ians and Kain-tucks, Cap-tain Dick's own In - fan -". The piano accompaniment continues with eighth notes in both hands. A dynamic marking of *p* (piano) is present.

try, Cap - tain Dick's own In - fan - try!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "try, Cap - tain Dick's own In - fan - try!". The piano accompaniment features a triplet of eighth notes in the right hand and eighth notes in the left hand. A dynamic marking of *rit* (ritardando) is present.

unis. *ffz*

Tramp, tramp, tramp, now clear the road - way; Tramp, tramp, tramp, the world is

ffz

DICK. *p.*

We're Plant - ers and Ca - nucks, Vir -

ff *pp*

free! _____ We're Plant - ers and Ca -

ff *pp*

ffz *ffz* *ffz* *p*

molto cresc.

gin - ians and Kain - tucks, Cap - tain Dick's own In - fan -
 nucks, Vir - gin - ians and Kain - tucks!

try, Cap - tain Dick's own In - fan - try! ———
 Cap - tain Dick's own In - fan - try! ———
 Cap - tain Dick's own In - fan - try! ———

rit. *ffz*

Taisez-Vous.

Casket Girls and Men.

Marcia moderato.

CHORUS.

TENORS.

BASSES.

Oh!

Piano.

The chorus section consists of three staves. The top staff is for Tenors, the middle for Basses, and the bottom for Piano. The piano part features a complex accompaniment with dynamic markings including *f*, *sfz*, and *p*. The vocal parts are mostly rests, with a final note in the bass line marked *p* and the word "Oh!" written above it.

Maid-en fair, oh, maid-en fair, Won't you mar-ry me? Won't you mar-ry me?

The main melody is presented on two staves. The top staff is the vocal line with the lyrics "Maid-en fair, oh, maid-en fair, Won't you mar-ry me? Won't you mar-ry me?". The bottom staff is the piano accompaniment, featuring a steady bass line and chords. Dynamic markings include *p* and *sfz*.

GIRLS.

Tai - sez - vous, tai - sez - vous, we'll see! Tai - sez - vous, tai - sez - vous,

(They lower caskets from shoulders and sit on them.)

we'll see!

ONE MAN BASS:

ANOTHER MAN BAR.

I have broad lands and a cab - in tool I've a

ONE TENOR,
I've a
range . well stocked with_ car - i - bou!

GIRLS.
Tai - sez - vous!
snug lit - tle nest, big e - nough for two!

Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! We're

com-ing here to be mar-ried, mar-ried, mar-ried, And we don't in-tend to now be

har - ried! Not by you! *p dim.* Won't you mar-ry me? *p dim.*

Not by you! *pp* The king has giv-en us
 Won't you mar-ry me, Mar-ry, maid-en fair,

cas - kets fair, Our small pos - ses - sions are all in there! You'll
fair? _____ Won't you mar - ry me, maid - en fair? _____

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The vocal line begins with the lyrics 'cas - kets fair, Our small pos - ses - sions are all in there! You'll' and continues with 'fair? _____' and 'Wont you mar - ry me, maid - en fair? _____'. The piano accompaniment features chords and melodic lines in both hands, with dynamic markings such as *sfz* and *p*.

have to show that you're fair and square! Tai - sez - vous!
Oh! mar - ry me! _____ Mar - ry me!

The second system of the musical score consists of two staves. The vocal line continues with 'have to show that you're fair and square! Tai - sez - vous!' and 'Oh! mar - ry me! _____ Mar - ry me!'. The piano accompaniment includes dynamic markings such as *pp* and *ppp*.

Tai - sez - vous! Mar - ry me! Tai - sez - vous! Mar - ry me! Tai - sez - vous! Mar - ry me!

The third system of the musical score consists of two staves. The vocal line repeats the phrase 'Tai - sez - vous! Mar - ry me!' three times. The piano accompaniment provides harmonic support with chords and melodic fragments, featuring dynamic markings like *pp*.

With great firmness.

Were com - ing here to be

p cresc.

f Oh,

mar-ried, mar-ried, mar-ried, mar-ried, tai - sez - vous, so there!

mar - ry me, maid - - en fair!

p

fz

p

fz

p

DANCE.

DANCE.

and time pp

1. 2.

Naughty Marietta.

Animato.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a whole note chord (F#4, A4, C5) followed by a series of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand starts with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a whole note chord (F#2, A2, C3) followed by a series of eighth notes: F#2, A2, C3, B2, A2, G2, F#2, E2, D2, C2. The piece is marked 'Animato' and 'Piano'.

semplice. *meno.*

There are two lit-tle maid-ens that live in my heart, And
Come a time to the con-vent they sent me straight off, I'm

The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a whole note chord (F#4, A4, C5) followed by a series of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a whole note chord (F#4, A4, C5) followed by a series of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand starts with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a whole note chord (F#2, A2, C3) followed by a series of eighth notes: F#2, A2, C3, B2, A2, G2, F#2, E2, D2, C2. The piece is marked 'semplice' and 'meno'.

a tempo.

one is so good, like— dis! She look comme ça, and she
not fond of dat, not— mel I say my prayr, well most

The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a whole note chord (F#4, A4, C5) followed by a series of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a whole note chord (F#4, A4, C5) followed by a series of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand starts with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a whole note chord (F#2, A2, C3) followed by a series of eighth notes: F#2, A2, C3, B2, A2, G2, F#2, E2, D2, C2. The piece is marked 'a tempo'.

talk: "La, la!" Like but - ter would melt, I guess. But the
 ev - 'ry-where! And bet - ter than gold I be. But the

p *a tempo.*

oth - er lit - tle maid - en, dat's al - - so me, Has a
 naught - y Ma - ri - et - ta, dat's al - - so me, Make dat

p

tem - per so warm, it's tor - rid! So when I am good, I am
 con - vent so warm, 'twas tor - rid! 'Cause when she was good, she was

a tempo. *meno.* *p*
3 *8*
accel. f sfz p colla voce.

rit. *pp* *parlando.*

ver - y good in - deed, But when I am bad, I'm hor - rid!
ver - y good in - deed, But when she was bad, she was hor - rid!

pp *f* *effz*

REFRAIN. *Molto rubato.*

"Naught - y Ma - ri - et - ta, come be good," says she, "Mais

p a tempo rubato.

non," — say me; — Naught - y Ma - ri - et - ta, but you

p colla voce. *a tempo.*

should," says she, "Be good _____ like me." *rit.*

a tempo.
"Naught-y Ma-ri-et-ta, come go home," says she, "Mais non, — non, non!" says

p meno.
me. _____ That naught-y Ma-ri-et-ta, She sim-ply will not let her Be

ff Allegro.
good as she should, — Oui, oui. _____ *D.S.*

It Never, Never Can Be Love.

DUET.

Marietta and Captain Dick.

Animato e molto rubato. *f* DICK.

So here's my hand, we're

Piano.

mf MARIETTA. *p*

friends, you see, ——— Cer-tain - ly, ——— cer-tain - ly. ——— You'll

mf scherzando. *p*

DICK. *p*

prom-ise you'll nev-er make love at me? ——— No! No! No! ——— You will

f *mf* *p*

MAR.

DICK.

see. You'll nev - er try just to kiss my hand? I'm

BOTH.

not that fool - ish kind of a man, Then I'm sure, if you're sure, and I'm

rit.

sure, I am sure, That we mu - tu - al - ly un - der - stand. We'll

p poco rit. *p*

call it bond Pla - ton - ic, or friend-ship tried and

accel. *rit.* *accel.* *rit.*

true, We'll call us just good com - rades, or

a tempo. marc. *sfz accel.* *rit.* *a tempo.*

sim - ply chums will do. You may say I'm your

a tempo.

part - ner, My claim all claims a - bove; But

a tempo.

DICK.

MAR. DICK.

see. ——— You'll nev - er try just to kiss my hand? I'm

BOTH.

not that fool - ish kind of a man, Then I'm sure, if you're sure, and I'm

rit.

sure, I am sure, That we mu - tu - al - ly un - der - stand. ——— We'll

p poco rit. *p*

call it bond Pla - ton - ic, or friend-ship tried and

accel. *rit.* *accel.* *rit.*

true, We'll call us just good com - rades, or

a tempo, marc. *sfz accel.* *rit.* *a tempo.*

sim - ply chums will do. You may say I'm your

part - ner, My claim all claims a - bove; But

DICK.

MAR. *molto piu mosso.*

Yes, sol-emn-ly swear;- It nev-er, nev-er can be

DICK. *>* *>*

sol-emn-ly swear. It nev-er, nev-er can be

f a tempo. accel. *rall.*

love!— It nev-er, nev-er can be love!—

love!— It nev-er, nev-er can be love!—

CHORUS.

(Behind the Scenes.) No!—

No!—

a tempo. f accel. *p* *rall.* *pp* *f*

Tempo I.

f MAR.

DICK.

I see I don't ap - peal to you, — Oh —

well, — you'll do. — In friend-ship, you'll find that I'm

mf scherzando. *p*

tried and true. — Of course, — me too. — I

MAR. *p*

mf *p*

s'pose your love must be tall and grand? I shall nev - er love, so

DICK.

BOTH.

here's my hand! Then I'm sure, if you're sure, and I'm sure I am sure, That we

rit.
mu - tu - al - ly un - der - stand. — We'll call it bond Pla -

p poco rit. *p* *accel.* *rit.*

ton - ic, or friend - ship tried and true, — We'll

ton - ic, or friend - ship tried and true, — We'll

accel. *rit.* *a tempo. marc.*

call us just good com - rades, or

mf *accel.* *rit.* *a tempo.*

sim - ply chums will do. ——— You may say I'm your

part - ner, My claim all claims a - bove; ——— But

DICK.

MAR.
 Yes, sol- emn- ly swear, - It nev- er, nev- er can be

DICK.
 sol- emn- ly swear. It nev- er, nev- er can be

Musical score for MAR. and DICK. with piano accompaniment. The score is in G major (one sharp) and 4/4 time. MAR. and DICK. have overlapping vocal lines. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various dynamics and articulation marks.

f a tempo accel.

love! — It nev- er, nev- er can be love! —

love! — It nev- er, nev- er can be love! —

Musical score for the chorus with piano accompaniment. The tempo is marked *f a tempo accel.* The vocal lines are identical to the previous section. The piano accompaniment continues with the same melodic and bass lines, maintaining the accelerated tempo.

CHORUS.

(Behind the Scenes.) No! —

No! —

Musical score for the chorus with piano accompaniment. The tempo is marked *f a tempo accel.* The vocal lines are identical to the previous section. The piano accompaniment continues with the same melodic and bass lines, maintaining the accelerated tempo.

fp accel. *p* *rit.* *pp* *fs*

Musical score for the chorus with piano accompaniment. The tempo is marked *f a tempo accel.* The vocal lines are identical to the previous section. The piano accompaniment continues with the same melodic and bass lines, maintaining the accelerated tempo.

If I Were Anybody Else But Me.

DUET.
Simon and Lizette.

Tempo giusto.

SIMON.

Piano.

The first system of the score shows Simon's vocal line on a single staff and piano accompaniment on two staves. The piano part begins with a series of chords and moving lines in both hands, marked with dynamics like *f* and *sf*. The vocal line starts with a whole rest followed by a quarter note 'I'.

must have been changed in my cra - dle, By my nurse or some-thing like, For I

The second system continues Simon's vocal line with the lyrics "must have been changed in my cra - dle, By my nurse or some-thing like, For I". The piano accompaniment provides harmonic support with chords and melodic fragments.

LIZETTE.

ain't turned out what I ought to be, And noth - ing seems to be right. Mon

The third system shows Lizette's vocal line with the lyrics "ain't turned out what I ought to be, And noth - ing seems to be right. Mon". The piano accompaniment continues with a steady harmonic accompaniment.

SIMON.

Dieu! Par-bleu, mon cher! Zat is ze sad af - fair! So

some-times I get to dream-ing, As a fel-low will, you see, Of the

LIZETTE.

kind of a sort of a "me" I'd be, If I was-nt the me, that's me. Mon

Dieu! Par-bleu, mon cher! Ah ça o'est très tra -

Allegro.

gigue.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand, including some triplets. The key signature has two flats, and the time signature is 2/4.

SIMON.

I dream that I am a pi - rate bold that

The second system continues the musical score. The vocal line has the lyrics "I dream that I am a pi - rate bold that". The piano accompaniment includes dynamic markings such as *sfz* and *mf*. The musical notation includes various note values and rests, with some notes marked with accents.

knows no fear, A rav - in', swear - in', tear - in' son of a

The third system continues the musical score. The vocal line has the lyrics "knows no fear, A rav - in', swear - in', tear - in' son of a". The piano accompaniment includes a dynamic marking of *mf* and a fermata over a note in the right hand. The musical notation includes various note values and rests, with some notes marked with accents.

sea - sick buc - ca - neer! I car - ries a - round a hun - dred pound of

The fourth system continues the musical score. The vocal line has the lyrics "sea - sick buc - ca - neer! I car - ries a - round a hun - dred pound of". The piano accompaniment includes dynamic markings such as *mf* and *f*. The musical notation includes various note values and rests, with some notes marked with accents.

i - ron in my sash! And shakes my fist as I gives a twist to my

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 treble clef and a key signature of two flats. The lyrics are: "i - ron in my sash! And shakes my fist as I gives a twist to my". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

brist-ling black mous-tache! On a cor-al reef, I eats raw beef which I

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "brist-ling black mous-tache! On a cor-al reef, I eats raw beef which I". The musical notation remains consistent with the first system, showing the vocal melody and the supporting piano accompaniment.

carves with my cut - lass true; And I picks my teeth with a

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "carves with my cut - lass true; And I picks my teeth with a". The piano accompaniment includes some chordal textures and rhythmic patterns that support the vocal melody.

LIZETTE.
gleam-ing dirk When my blood - y meal is thro'! Mon Dieu! Par -

The fourth system of music begins with the character name "LIZETTE." above the vocal line. The lyrics are: "gleam-ing dirk When my blood - y meal is thro'! Mon Dieu! Par -". The musical notation includes dynamic markings such as *f* (forte) and *sf* (sforzando) in both the vocal and piano parts.

bleul _____ Bon, bon! You are ze brave gar -

ff SIMON.
 çoni I dreams of floods of hu-man blood And chests of dead men's

f molto cresc. *poco accel.*

gridato. *long pause.* *Molto meno.* *molto rit.*
 wealth. And then some-bod-y wakes me up, And I find I'm just my -

LIZETTE.

Oh!

Molto meno.
ff *sfz* *pp* *colla voce.* *pp*

Moderato.
 self. I wish I was an-y-bod-y else but me,

sfz *p* *p a tempo.*

An-y-bod-y else would do; ——— Its aw-ful dis-cour-a-ging,

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, followed by a long rest. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and single notes. Dynamics include accents and a piano (*p*) marking.

be-ing me, When I ought to be you, or you! — I

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern. Dynamics include accents and a piano (*p*) marking.

tries to smile, but what's the use? It hits me with a slam! When I

(spoken.) *mf*

The third system includes a vocal line and piano accompaniment. The vocal line has a melodic phrase that ends with a long rest. The piano accompaniment continues with its rhythmic pattern. Dynamics include accents, a piano (*p*) marking, and a mezzo-forte (*mf*) marking. The word "(spoken.)" is written above the vocal line.

gets to think-ing of who I would be, If I was-n't who I am! —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic phrase that ends with a long rest. The piano accompaniment continues with its rhythmic pattern. Dynamics include accents and a piano (*p*) marking.

'Neath The Southern Moon.

Adah.

Lento. ADAH.

Tell me, kind-ly For-tune, tell me, If my

love shall ev-er faith-ful be. Tell me tru-ly if my ev-er grow-ing

pas-sion Is re-turned, or lost, for-ev-er lost to me; Queen of

Piano.

hearts, you rule, you rule for - ev - er, Queen of hearts, whose pow'r shall ev - er

grow. — No, no, no, no! I'll look—I'll see no fur - ther! — For if 'tis

lost, I can - not, dare not know.

Piu lento, molto appassionato.

'Neath the South - ern moon, Oh, love so warm and ten - der!

By the South - ern sea, Oh, love so warm and free!

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "By the South - ern sea, Oh, love so warm and free!". The piano accompaniment starts with a piano (*p*) dynamic marking. The music features a mix of eighth and quarter notes, with some longer notes in the vocal line.

'Neath the spread - ing shade Of palms, in sweet sur - ren - der,

The second system continues the musical score. The vocal line has the lyrics "'Neath the spread - ing shade Of palms, in sweet sur - ren - der,". The piano accompaniment continues with similar rhythmic patterns and dynamics.

While the breez - es per - fume la - den drift from sea.

The third system features the vocal line with the lyrics "While the breez - es per - fume la - den drift from sea.". The piano accompaniment includes some more complex chordal textures and a slight increase in dynamics towards the end of the system.

pp
In the South - land, where the scent of the Mag - no - lias

The fourth system concludes the page with the vocal line lyrics "In the South - land, where the scent of the Mag - no - lias". The piano accompaniment is marked with a pianissimo (*pp*) dynamic. The system ends with a key signature change to one sharp (F#).

steep the soul in dreams Of long-ing ec - sta - sy,

pp poco rit.
Where the trop - ics blooms so rare, Breathe their lan - guor on the air.

pp rit *espress.*

cresc. ed allarg. *rit.*
Let me dream and love and live for thee! For thee!

lunga. *rit.* *rit.*

f animato. *ff* *poco rit.*

71
Italian Street Song.
Marietta and Chorus.

Allegro.

The piano introduction consists of five measures. The right hand features a melody with eighth-note patterns and triplets, while the left hand provides a steady accompaniment with chords and single notes. The dynamic marking is *ff*.

MARIETTA.

Ah! my heart is back in

The first vocal line begins with a rest followed by the lyrics "Ah! my heart is back in". The piano accompaniment continues with a rhythmic pattern of eighth notes and chords. The dynamic marking is *ff*.

M Na - po - li, — Dear Na - po - li, — dear Na - po - li, —

The second vocal line continues with the lyrics "Na - po - li, — Dear Na - po - li, — dear Na - po - li, —". The piano accompaniment features a more active eighth-note melody in the right hand. The dynamic marking is *ff*.

M — and I seem to hear a - gain in dreams — her

The third vocal line concludes with the lyrics "— and I seem to hear a - gain in dreams — her". The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking is *ff*.

M re - vel - ry — her sweet re - vel - ry — The man - do -

p *a tempo.*

M li - na's play - ing sweet, the pleas - ant fall of

M dan - cing feet, Oh! could I re - turn, oh! joy — com -

cresc.

cresc.

M plete, Na - po - li, Na - po - li, Na - po - li!

f rit.

f rit.

colla voce. fff

molto rit.

Allegro moderato.

M

p *stacc.*

Zing, Zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye. Zing, Zing,

p *marcato.*

M

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

M

boom, boom, aye La, la, la, Ha, ha, ha, Zing, boom,

fff

M

aye. la, la, la, la, ha, ha, ha, Zing, boom, aye.

ten. fff

M

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

CHORUS.

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

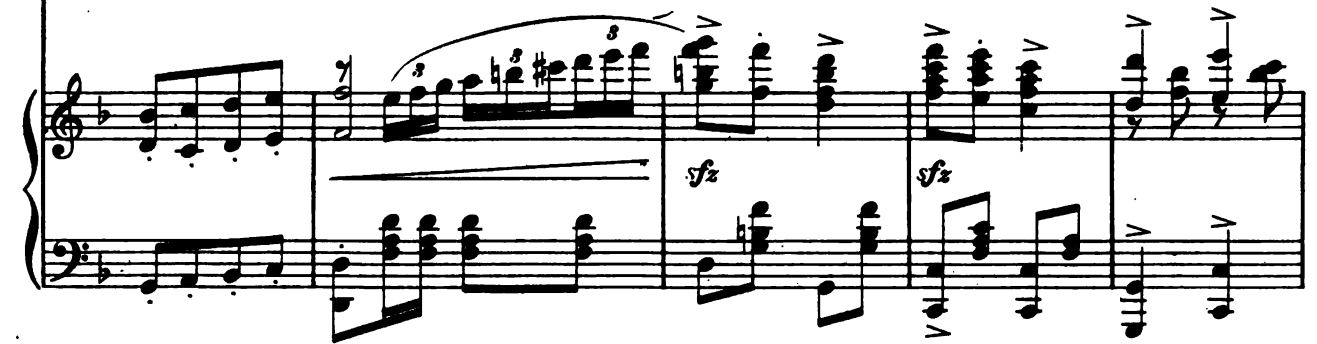
M

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

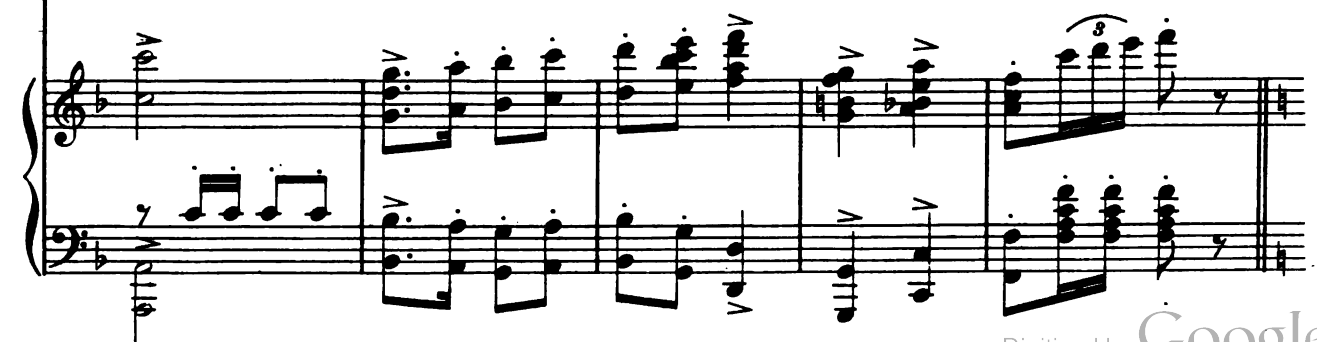
ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

M boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,
boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,
boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,



M aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———
aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———
aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———



la, la, la, La
la, la, la, La

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

ff
ff

ff (shouted)
zing, la la ha, ha!
ff (shouted)
zing, la la ha, ha!
ff (shouted)

ff

ff Ziz-zy, ziz-zy, zing, zing, zing ziz-zy, ziz-zy, zing, zing,
 Man-do-li - nas gay dan - cing as we play.

gva
ff

zing, la, la! ha! ha! zing, zing, zing, zing, zing, zing, Boom
 Boom! boom! zing, zing, zing, zing, zing, zing, Boom

gva

pp

Ah!
 aye!
 aye!

fff pp cresc. sempre

M *pp*
Ah _____ ah _____

pp
Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!
pp
Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

p

M
Ah _____

Zing, Zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.
Zing, Zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.

p

M

Ah Ah ah

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.

M

ah ah ah ah ah ah ah

la la la ha ha ha zing boom aye.

la la la ha ha ha zing boom aye.

M. *ten.*
 ah ah ah ah ah ah ah
 la la la la ha ha ha zing boom aye.
 la la la la ha ha ha zing boom aye.
ten.

ten. *gaa*
fff *pesante.*

M. Ah! ah

ppp
 Zing, Zing, ziz - zy, ziz - zy, zing, zing, boom, boom aye
 Zing, Zing, ziz - zy, ziz - zy, zing, zing, boom, boom aye
ppp

p

M

ah!

Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay

Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay

The first system of music includes a vocal line starting with a melodic phrase and a long 'ah!' note. Below it are two vocal staves with lyrics and a piano accompaniment. The piano part features a rhythmic bass line and chords in the right hand.

M

ah ah ah ah

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye

The second system continues the vocal and piano parts. The vocal line has a melodic phrase followed by four 'ah' notes. The piano accompaniment includes a triplet of eighth notes in the right hand towards the end of the system.

M

ah ah ah ah ah ah

la la la ha ha ha zing, boom, aye.

la la la ha ha ha zing, boom, aye.

ffz *fz*

Detailed description: This system contains the first four measures of the piece. It features a vocal line (marked 'M') and a piano accompaniment. The vocal line starts with 'ah ah ah' and then 'ah ah ah' followed by a melodic flourish. The piano accompaniment includes dynamic markings *ffz* and *fz*. The lyrics 'la la la ha ha ha zing, boom, aye.' are written under the vocal line.

M

— la ha ha ha! zing, boom, aye!

la la la la ha ha ha! zing, boom, aye!

la la la la ha ha ha! zing, boom, aye!

Detailed description: This system contains the next four measures. The vocal line (marked 'M') begins with a rest followed by 'la ha ha ha!' and 'zing, boom, aye!'. The piano accompaniment continues with similar dynamics and includes a *ffz* marking. The lyrics 'la la la la ha ha ha! zing, boom, aye!' are repeated under the vocal line.

Finale 1st Act

Allegro

ADAH *a piacere*

'Tis she! the cas - ket girl! 'tis

mf *fz* *collo voce* *fz p*

MARIETTA

a tempo

No, no no no! I am Ru-dol-fo's fi-glio!

she!

fz p *p*

ETIENNE

She! a

She! a

p *fz p* *p a tempo* *fp* *p*

a tempo

(to Marietta)

flower of I-ta-ly high no-bil-i-ty To the pa-lace! come with

p cresc. *piu cresc.*

MARIETTA (to Capt. Dick)

Allegro

a tempo

No, no, my friend! —

CAPT. DICK.

Pro -

me. —

Allegro

a tempo

tect your son, Ru - dol - fo! Come man, speak up!

RUDOLFO

Yes,

molto cresc.

Piu Allegro

MARIETTA

M Oh! Pa - dre! Oh pa - dre dear!

R yes, she is my son Yes, yes, she is my son!

CHORUS

She She She

Piu Allegro

fp *fz*

M Oh

CAPT. DICK

D Pro- tect your son come, speak up!

ETIENNE

E She his daughter, she his son!

says she is his son, this girl his son, what fun!
 says she is his son, this girl his son, what fun!

fz

Molto Appassionato

M

Pa - dre mi - o! Pa - dre, Oh! Pa - dre, mi - o Pa - dre!

mf

fz

GOVERNOR

Dear me! Dear me, more trou - ble! that's not fair.

p

fz

ADAM (aside)

'Tis she, the cas - ket girl, 'tis clear!

f poco rit.

pp (Tymp.)

fz

Allegretto grazioso
MARIETTA

Oh, la! Pa - pa! 'tis a ve - ry pret - ty

p

molto rubato

accel.

rit.

M

fix comme ça! Oh! la! Pa pa

a tempo

M

accel.

we will get a - way from them, par - la! Stay near,

accel.

M

accel.

my dear! In your lov - ing arms en - fold me here!

fz *p*

accel. *f* *p*

M

accel.

dont for - sake me stay be - side me, safe - ly hide me

poco accel.

M
 don't for sake me, Pa - dre mi - o, dear, no no, no, no, no, no, no,
poco rit.

M
 no!

ADAH

Tis she, 'tis she, she's the

DICK

His son, what fun, Come pro-tect your son, speak

RUDOLFO

Si, si, si, si, mi - o fi - glio, mi - o

ETIENNE

Come, come, with me! Come with

GOVERNOR

Dear me, dear me! More trou-ble, that's not

pp

She, his

pp

She, his

pp

pp

M Stay be - side me, Pa - dre dear! _____

A cas - ket girl! 'Tis she, 'tis she,

D up, my man. his son, what fun!

R fi - glio dear! Si, si, si, si,

E mel _____ Come, come with me,

G fair! _____ Dear me, dear me!

son, what fun!

son, what fun!

M Don't for-sake me, stay be-side me _____

A she's _____ the cas - ket girl! 'tis she!

D Come, pro-tect your son, speak up, my man. His son

R Yes, I swear! No! don't fear, si, si,

E Come with me, come, come, come, come,

G More trou-ble now! That's not fair. Dear me,

She _____ his son, what fun!

She _____ his son, what fun!

accl. *rit.* *a tempo* *marcato* *pp*

M
In your lov - ing arms en - fold me here!

A
'tis she! 'Tis she, The cas - ket girl

D
what fun! come, pro - tect your son, speak up, my man

R
si, si, mi - o fi - glio, fi - glio dear

E
with me, come! come! Oh, come with me!

G
dear me, more trou - ble, that's not fair!

The cas - ket girl is shel

The cas - ket girl is shel

accell. *fz* *p*

accl. *rit.* *atempo* *poco rit.*

M yes, 'tis she, 'tis she! be-side me, safely hideme don't forsake Patri mi-o dear! _____

A yes, 'tis she, 'tis she, _____ 'tis she! _____ *pp*

D come pro- tect your son, _____ Come, speak up! _____ *pp*

R si, si, si, si, si, _____ I swear! _____ *pp*

E to the cas- tle come _____ with me! _____ *pp*

G Oh dear me, dear me, _____ dear me! _____ *pp*

Yes, 'tis she, tis she, _____ 'tis shel _____ *pp*

Yes, 'tis she, tis she, _____ 'tis shel _____ *pp*

pp

accl. *rit.* *pp* *pp* *poco rit.*

Allegro Vivace
ETIENNE (to Governor)

E

Come, sir, you are mas-ter here, to hold the maid you'll try. —

E

Wait a while! let me think! By and by! The

(Mocking Gov.)

By and by!

By and by!

CHORUS.

E

Kings com-mands be on your head! His ven-geance will be dire and dread.

E

Wait a while! let me think! By and by!

p fz

M

Pa - dre mi - o,

D

Come, man, speak up,

R

Mi - o fi - glio mi - o

(to Governor)

By and by! let him think,

By and by! let him think,

M *f* Pa - dre mi - o, *f* For - sake me

A *f* The King's com -

D pro-*f*tect your son, Pro - *f*tect your

R *f* fi - glio, ca - ro mi - o, ca - ro mi - o, ca - ro

E His ven - geance

G Wait a while, let me

by and by

by and by

f *fz*

M
not, for - sake me not!

A
mands be on your head!

D
son, speak up, speak up!

R
mi - o, ca - ro mi - o, ca - ro mi - o!

E
will be dire and dread!

G
think, by and by, by and by!

accell.

f

The musical score consists of six vocal staves (M, A, D, R, E, G) and a piano accompaniment section. The vocal parts are in treble clef, while the piano accompaniment is in bass clef. The lyrics are: M: not, for - sake me not!; A: mand s be on your head!; D: son, speak up, speak up!; R: mi - o, ca - ro mi - o, ca - ro mi - o!; E: will be dire and dread!; G: think, by and by, by and by!. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. The score includes dynamic markings such as *f* and *accell.* (accelerando).

Allegro feroce

M *f* Pa - dre! Pa - dre

A

D Come, man! Come, man!

R

E *f* No! no!

G *f* Wait a while, Wait a while,

I *sf* She's his fi - glio! She's his fi - glio! To

Allegro feroce

f No! No!

f No! No!

Allegro feroce

f

M Oh Pa dre!

A

D speak up, Come man, Come, speak up!

R Ca - ro fi - glio mi - o, Oh ca - ris - si - mol

E no, no, no, no, Come, sir, you're mas - ter here.

G let me, let me think, wait a while.

I take his son you will not dare, we'll fight to see fair play!

To the cas - tle, to the cas - tle, a way, a way!

To the cas - tle, to the cas - tle, a way, a way!

fz

M *fz* > Pa - dre *fz* > Pa - dre

A

D Come man, Come man,

R

E *fz* > No, no,

G Wait a while, Wait a while

I *p.* *v* *#* *v* *p.* *v* *#* *v*
Shes his fi - glio, She's his fi - glio to

No! no!
No! no!

fz *v*

Detailed description: This is a musical score for a vocal ensemble and piano. It consists of nine staves. The first seven staves are for voices: Soprano (M), Alto (A), Tenor (D), Baritone (R), Bass (E), Bass (G), and Bass (I). The lyrics are: 'Pa - dre Pa - dre', 'Come man, Come man,', 'No, no,', 'Wait a while, Wait a while', and 'Shes his fi - glio, She's his fi - glio to'. The piano part is on the bottom two staves. The score includes dynamic markings such as *fz* (forzando), *p.* (piano), and *v* (accents). There are also slurs and phrasing slurs. The piano part features complex chordal textures and melodic lines.

M Ah! stay near—

A

D speak up man, come, speak up—

R ca - ro fi - glio, ca - ro fi - glio mi - o!—

E no, no, Come, sir, you're mas - - ter here—

G let me, let me think wait a - while—

I take his son you will not dare, we'll fight to see fair play—

to the cas - tle, to the cas - tle take her a - way—

to the cas - tle, to the cas - tle take her a - way—

Piano accompaniment

GOVERNOR (in distress) *f*

The King of

G France is far a - way,

G I scarce - ly know just what to say.

ETIENNE

These ruf - fians here on ev - ry side

To take his son you will not

M Ah! stay near.—

A

D speak up man, come, speak up.—

R ca - ro fi - glio, ca - ro fi - glio mi - o! —

E no, no, Come, sir, you're mas - - ter here.—

G let me, let me think wait a - while.—

I take his son you will not dare, we'll fight to see fair play.—

to the cas - tle, to the cas - tle take her a - way —

to the cas - tle, to the cas - tle take her a - way —

GOVERNOR (in distress) *f*

The King of

France is far a - way,

I scarce - ly know just what to say.

ETIENNE

These ruf - fians here on ev - ry side

To take his son you will not

gracefully a piacere
mf *rit.*

G dare _____ With Ru - dol - fo let her

col canto
mf

a tempo

M _____ ah!

A _____

D _____

R _____ Come man,

a tempo
f *fz*

E No, no, _____ no, no, no, no, _____ no!

G _____ Wait a while

I _____ Yes, She's his fi - glio,

No!

No!

a tempo

fz

M
ah! ah ah ah ah

A

D
Come man, speak up, come man,

R
f ca - ro fi - glio mi - o,

E
no, no, no, no, no,

G
wait a while, let me let me

I
She's his fi - glio; to take his son you will not dare, we'll

No! to the cas - tle, to the cas - tle

No! to the cas - tle, to the cas - tle

V

M Ah!

A

D come, speak up!

R Oh ca - ris - si - mo!

E Come, sir, you're mas - ter here. no!

G think, wait a while. Wait a while

I fight to see fair play. She's his fi - glio.

a way, a way, no!

a way, a way, no!

Piano accompaniment with treble and bass staves.

M

A

D

R

E

G

I

Speak up, speak up,
 ca - ro fi - glio, ca - ro fi - glio,
 no, no, no! Come sir, come sir,
 let me, let me, let me,
 She's his fi - glio, to take his son you will not dare well

no!
 to the cas - tle,
 to the cas - tle,
 no!
 to the cas - tle,
 to the cas - tle,

vc

M Ah!

A

D speak up man, or fight for fair play,

R ca - ro fi - glio, ca - ro fi - glio ah, ah,

E Come sir, Come the King com - mands be

G let me, let me think.

I fight, we'll fight to see fair play we'll fight we'll fight To

to the cas - tle, to the cas - tle take her a - way take her a - way

to the cas - tle, to the cas - tle take her a - way take her a - way

fz

ff cresc. assai *cresc. fin possibile*

M
ahl

A

D
fight for fair play!

R
ca - ris - si - mol

E
on your head, be on your head!

G
Please let me think!

I
see fair play, we'll fight we'll fight!

a - way, a - way, take her a way!

a - way, a - way, take her a way!

8

ff cresc. molto. *cresc. assai*

Andante religioso

M
A
D
R
E
G
I

(Picture)

(All kneel excepting Marietta and Rudolfo)

Andante religioso

Andante religioso
(Organ on stage)

ff *fz* *pp*

(Marietta follows Rudolfo with shorter steps to music)

M

R

(Rudolfo sneaks off with long steps as indicated in part)

rit. e dim.

poco string.

(pizz. orchestra)

(pizz. orchestra)

pp

Piu mosso

Allegro molto

A

D

E

I

Gone! — gone gone! — gone! —

Gone! — gone gone! — gone! —

Gone! — gone gone! — gone! —

Free! free free!

Piu mosso

Allegro molto

Gone! — gone! — gone! —

Gone! — gone! — gone! —

Gone! — gone! — gone! —

Piu mosso

Allegro molto

fz (Orchestra)

rit.

ff

A
D
E
I

CURTAIN

End of 1st Act

ACT II.
Opening Chorus.

SCENE I.
PRELUDE.

Allegro moderato.

Piano.

Attacca Duo.

Dance Of The Marionettes.

DUET.

Marietta and Rudolfo.

Allegretto moderato.

Piano.

The first system of the duet begins with a piano introduction. It consists of three measures. The upper staff is a treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8. The lower staff is a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part starts with a dynamic marking of *f* (forte) and features a rhythmic pattern of eighth and sixteenth notes.

RUDOLFO. (Operating Marionettes.)

Tur - na like dat - a Pier -

The second system features the vocal line for Rudolfo. The vocal staff is a treble clef with a key signature of two sharps and a time signature of 8/8. The lyrics are "Tur - na like dat - a Pier -". The piano accompaniment is in a grand staff with a key signature of two sharps and a time signature of 8/8. It includes a dynamic marking of *mp* (mezzo-piano) and continues the rhythmic pattern from the introduction.

rette, just so, Row to the la - dy, Sig - nor Pier - rot.

The third system continues the vocal line for Rudolfo. The vocal staff is a treble clef with a key signature of two sharps and a time signature of 8/8. The lyrics are "rette, just so, Row to the la - dy, Sig - nor Pier - rot.". The piano accompaniment is in a grand staff with a key signature of two sharps and a time signature of 8/8, providing harmonic support for the vocal line.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a series of eighth notes. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano) appearing in the middle of the system.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "San - ta Ma - ri - al No! No! No! No!". The middle and bottom staves are piano accompaniment in grand staff. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte) appearing in the middle of the system.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It is labeled "MARIETTA. (laughing.)" and contains the lyrics "Ahl" followed by a long horizontal line and another "Ahl" followed by another long horizontal line. The middle and bottom staves are piano accompaniment in grand staff. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* (piano) appearing in the middle of the system.

How_ he is stu - pid,

sf

a tempo.

Your friend Pier - rot!

dim.

mf

(DANCE.)

pp

molto marc. e sempre in tempo.

p

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some with accents (>) and slurs. The bass staff features a similar rhythmic pattern with chords and single notes.

The second system continues the piece. It includes dynamic markings: *f dim.* in the first measure and *p* in the second measure. The notation includes slurs and accents, indicating phrasing and emphasis.

The third system shows a change in dynamics, starting with *p* (piano) and moving to *f* (forte) in the final measure. The musical notation includes slurs and accents.

The fourth system concludes the piece with two endings. The first ending is marked '1.' and the second ending is marked '2.'. A *dim.* (diminuendo) marking is present in the first measure of this system. The notation includes slurs and accents.

How_ he is stu - pid,

a tempo.

Detailed description: This system contains a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata and then sings the words "How_ he is stu - pid,". The piano accompaniment features a complex texture with many beamed sixteenth notes and slurs. A dynamic marking of *sfz* is present in the first measure of the piano part. The tempo marking *a tempo.* is centered in the piano part.

Your friend Pier - rot!

dim.

mf

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line sings "Your friend Pier - rot!". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* is placed in the piano part. The tempo marking *dim.* is placed above the vocal line.

(DANCE.)

pp

molto marc. e sempre in tempo.

p

Detailed description: This system begins with a piano introduction for a dance section. The vocal line is silent. The piano accompaniment starts with a dynamic marking of *pp*. The tempo marking *molto marc. e sempre in tempo.* is placed above the piano part. The piano part features a rhythmic pattern with slurs and accents. A dynamic marking of *p* appears later in the system.

First system of musical notation, measures 1-3. The key signature is two sharps (F# and C#). The music features a melody in the right hand with accents and a bass line with chords and eighth notes.

Second system of musical notation, measures 4-6. The key signature is two sharps. Dynamics include *f dim.* and *p*. The right hand has a melodic line with accents, and the left hand has a bass line with a long slur over measures 4 and 5.

Third system of musical notation, measures 7-9. The key signature is two sharps. Dynamics include *p* and *f*. The right hand has a melodic line with accents, and the left hand has a bass line with chords.

Fourth system of musical notation, measures 10-13. The key signature is two sharps. Dynamics include *dim.*. The system is divided into two endings: 1. and 2. The right hand has a melodic line with accents, and the left hand has a bass line with chords and a long slur over measures 12 and 13.

You Marry A Marionette.

Con moto.

Moderato, sempre rubato.

Now, why should a man who has
Now, why should a man who has

Piano. *f accel.* *mf* *mf*

ten. *p*

cour - age to face Fate, man and the Dev - il all three! Give
strength to re - sist Fate, man and the Dev - il all three! Sur -

a tempo.

in - to a bun - dle of sa - tin and lace! The an - swer's as sim - ple's can
ren - der his will to a smile and a kiss! The an - swer's as sim - ple's can

p

be. _____ For we men are but pup-pets, are toys aft-er all, As we
be. _____ Tho' we fond-ly be-lieve that we're pull-ing the rope, When the

rit.

laugh or we sigh or we sing:— If we creep or we crawl, If we
wed-ding bells mer-ri-ly ring,— Ere the hon-ey-moon's thro' We dis-

pesante.

p colla voce.

stand or we fall, Sure a wom-an is pull-ing the string.—
cov-er it's true, That a wom-an is pull-ing the string.—

p

REFRAIN.

ff *grandioso.*

Oh! A man is a man, do what he can, What - ev - er his breed . or

f *pesante.*

pp *mezza voce.*

birth; ——— And a maid is a maid, and she is - n't a - fraid Of the

pp

pp *cresc.*

man - li - est man_ on earth! ——— So if you're a fool and you're

colla voce. *cresc. e animando.*

rit.

ho - ping to rule The wom - an you're plan - ning to

rit. espress.

f get, Then by the old Har - ry, be sure when you mar - ry, You

a tempo. *f* *ten.*

mar - ry a Ma - ri - o - nette, My - lads!

rit. stacc.

f Yes, mar - ry a Ma - ri - o - nette.

sfz *f* *rit.* *sfz*

Dance.

Marietta.

Allegretto moderato.

Piano.

The first system of the piano accompaniment consists of two staves. The right staff features a melodic line with eighth and sixteenth notes, accented with 'v' marks. The left staff provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *f* and *p*.

The second system continues the piano accompaniment. It includes a dynamic marking of *f dim.* and features a fermata over a note in the right hand.

The third system of the piano accompaniment shows a continuation of the melodic and harmonic themes, with a dynamic marking of *p*.

1. 2. Marietta escapes through window.

The fourth system concludes the piano accompaniment with a dynamic marking of *dim.* and includes first and second endings. The second ending features a fermata and a final chord.

(CURTAIN.)

The curtain music is a short piece consisting of two staves. It begins with a fortissimo (*fff*) dynamic and ends with a sforzando (*sfz*) dynamic.

The Dream Melody.

Intermezzo.

Tempo giusto.

Piano. *ff*

Moderato.

ff lunga. *f* *f appassionato.*

accel. *piu accel.*

Cadenza.

8

f *f* *ad lib.* *poco a poco dim.* *poco rall.* *mp*
vibrato e molto espr.

Andante espressivo.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *sfz* (sforzando) and *rit.* (ritardando).

(Quasi l'istesso tempo.)
Allegretto scherzando. (Molto moderato.)

Third system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes a dynamic marking of *mf* (mezzo-forte).

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes a dynamic marking of *p* (piano).

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes dynamic markings of *poco rit.* (poco ritardando) and *pp a tempo.* (pianissimo a tempo).

First system of musical notation, consisting of two staves (treble and bass clef). The treble staff features a series of chords and melodic lines, with some notes marked with accents. The bass staff contains a steady accompaniment of eighth notes. There are dynamic markings of *sfz* and *p* in the bass staff.

Second system of musical notation, continuing the piece. It features similar chordal textures in the treble and a consistent eighth-note accompaniment in the bass. Dynamic markings of *sfz* and *p* are present.

Third system of musical notation. The treble staff shows more complex chordal structures. The bass staff continues with eighth notes. Dynamic markings include *sfz* and *p*.

Fourth system of musical notation. The treble staff has dense chordal passages. The bass staff maintains the eighth-note accompaniment. Dynamic markings of *sfz* and *p* are used.

Fifth system of musical notation, the final system on the page. It includes dynamic markings of *sfz* and *p*. The text *sempre accel. e molto* and *cresc.* is written across the system, indicating a continuous increase in tempo and volume. The treble staff features complex chordal textures, and the bass staff continues with eighth notes.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain dense piano accompaniment with frequent chords and arpeggiated figures. The key signature has one sharp (F#) and the time signature is 4/4. The music concludes with a double bar line and a C-clef on the right side of the bass staff.

Andante $\text{♩} = \text{♩}$ of preceding tempo.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked *ff molto appassionato.* and *ffz accel.*. The key signature has one sharp (F#) and the time signature is 4/4. The music features a mix of chords and melodic lines with accents and slurs. It concludes with a double bar line and a C-clef on the right side of the bass staff.

Grandioso.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked *ffz* and *ff*. The key signature has one sharp (F#) and the time signature is 4/4. The music features a mix of chords and melodic lines with accents and slurs. It concludes with a double bar line and a C-clef on the right side of the bass staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues the *Grandioso* section. The key signature has one sharp (F#) and the time signature is 4/4. The music features a mix of chords and melodic lines with accents and slurs. It concludes with a double bar line and a C-clef on the right side of the bass staff.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various notes, rests, and dynamic markings such as *f* and *sf*.

Second system of musical notation, continuing the piece with treble and bass clefs. It features complex rhythmic patterns and dynamic markings including *f* and *p*.

Third system of musical notation, showing further development of the musical themes. It includes a *ten.* (tension) marking above the treble staff.

Fourth system of musical notation, concluding the page. It features a *ff allarg.* (fortissimo allargando) marking in the bass staff and a *ffz* (fortissimo zingando) marking in the treble staff.

New Orleans Jeunesse Dorée.

(SCENE II.)

Allegro.

(During change of Scene.)

Piano.

fp

The musical score is written for piano in 2/4 time, marked 'Allegro' and 'Piano'. It consists of six systems of music. The first system begins with a treble clef and a bass clef, with a key signature of one flat (B-flat). The tempo and dynamics are indicated as 'Allegro.' and 'Piano.' with a fortissimo piano (*fp*) marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the melodic and harmonic development. The third system includes a repeat sign. The fourth system features a complex passage with triplets and sixteenth notes. The fifth system is dominated by triplet patterns in both hands. The sixth system concludes the piece with a final cadence.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *mf*.

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *mf* and *f*. It also features a large slur over the treble staff.

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ffz* and *f*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ffz* and *f*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *mf*.

CHORUS.

Gam - bling, gam - bling, ra - cing, di - cing;
 Gam - bling, gam - bling, ra - cing, di - cing;

Life's a sort of gam - ble If you look at it that way!
 Life's a sort of gam - ble If you look at it that way!

Ev - 'ry fel - low must be jol - ly
 Ev - 'ry fel - low must be jol - ly

1st Solo.

Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel! I'll
 My
 Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel!

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel! I'll My". The middle staff is a second vocal line with lyrics: "Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel!". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes with some triplets.

1st Solo.

take you! I'm
 cot - ton! I'll
 I'll My doub - le! mis - tress!

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "take you! I'm cot - ton! I'll I'll". The middle staff is a second vocal line with lyrics: "I'll My doub - le! mis - tress!". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes with some triplets.

with you!
 take you!

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "with you! take you!". The middle and bottom staves are the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes with some triplets.

ff *ff Tutti.*

It's yours! Look up!
You've won! Look up!

ff ffz ff sffz

Buck up! Pay, pay, pay! Look up
Buck up! Pay, pay, pay! Look up

sfz sfz

col qua

Buck up! Pay, pay, pay! Look up!
Buck up! Pay, pay, pay! Look up!

col qua

Buck up! Pay, up, pay! Look up!

Buck up! Pay, up, pay! Look up!

This system contains two vocal staves. The top staff has lyrics: "Buck up! Pay, up, pay! Look up!". The bottom staff has lyrics: "Buck up! Pay, up, pay! Look up!". Both staves feature a melodic line with various dynamics and accents.

mf *mf* *fz* *fz*

This system shows the piano accompaniment for the first system. It consists of a grand staff with treble and bass clefs. The music includes chords and melodic lines, with dynamic markings *mf* and *fz* appearing in the right hand.

Buck up! Pay, pay, pay!

Buck up! Pay, pay, pay!

This system contains two vocal staves. The top staff has lyrics: "Buck up! Pay, pay, pay!". The bottom staff has lyrics: "Buck up! Pay, pay, pay!". The music includes a long note in the final measure of the top staff.

ffz *ffz*

This system shows the piano accompaniment for the second system. It consists of a grand staff with treble and bass clefs. The music includes chords and melodic lines, with dynamic markings *ffz* appearing in the right hand.

This system contains two empty vocal staves, indicating a section where no vocal parts are present.

ffz

This system shows the piano accompaniment for the third system. It consists of a grand staff with treble and bass clefs. The music includes chords and melodic lines, with a dynamic marking *ffz* appearing in the right hand.

1. | 2.

Come, pay! _____

Come, pay! _____

Detailed description: This system contains two vocal staves. The first staff has a first ending bracket over the first two measures, followed by a double bar line and a second ending bracket over the last two measures. The lyrics 'Come, pay!' are written below the notes in the second ending. The second staff is identical to the first.

1. 8 | 2. 8

Detailed description: This system shows the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The first ending is marked with a dashed line and the number '8'. The second ending is also marked with a dashed line and the number '8'. The music consists of chords and moving lines in both hands.

Detailed description: This system shows the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, with some notes held across measures.

8

ffz *ffz* *ffz* *ffz*

Detailed description: This system shows the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The first ending is marked with a dashed line and the number '8'. The music includes dynamic markings of *ffz* (fortissimo zingando) under the chords. The system concludes with a double bar line.

Love's Of New Orleans.

Pomposo

QUADROONS

We're the love _____ of old New Or - le - ans, With its

lan - guor and its glow, its fire, and we wear the badge of the

red, red rose with its fra - grance of de - sire! _____ We're the

love _____ of old New Or - le - ans, we're the flow'rs _____ of glo - rious

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sum - mer night, for we drive the cares of the day a - way, in our

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with many eighth notes. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

gar - dens of de - light! _____

1 Voice Solo (Man) An other (Man) An other Ve - ro -

An - ge - lique! Fe - lice!

The third system shows the vocal line ending with a long note. Below the vocal line, there are three separate vocal entries: "1 Voice Solo (Man)", "An other (Man)", and "An other". The piano accompaniment continues with the same rhythmic pattern. The system concludes with the lyrics "An - ge - lique!" and "Fe - lice!".

The fourth system is a piano accompaniment consisting of a grand staff. It features a rhythmic bass line and chords in the right hand. There are dynamic markings of *p* (piano) in both staves.

niquel
An other
An-nice!

Bon soir, Bon soir, Bon
Bon soir,

soir,
— Bon soir!

(All)
We're the love _____ of old New

Or - le - ans, with it's lan-guor, and it's fra-grance of de - sire!

Tempo di Valse

ff

Two staves of piano music in 3/4 time, key of D major. The music features a rhythmic pattern of eighth and sixteenth notes, with a forte (ff) dynamic marking.

SPANISH GIRLS

Oh! ho - la! We dance la Ca -

ff Brillante f

Two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part includes a forte (ff) dynamic and a 'Brillante f' section with a trill-like figure.

chu - cal _____ With ca - sta-nets sound - ing so gay _____

Two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part features a rhythmic accompaniment with chords.

The bright eyes of each Se - ño - ri - ta _____ Shall

Two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part includes a piano (p) dynamic marking.

charm ev - ry trou - ble a - way _____ Oh, ho - la! with

f
Brillante

star - ry eyes dan - cing, _____ We sing and we dance wild and

free! _____ To mu - sic in - spir - ing, en - tran - cing _____

for fair Span - ish maid - ens are we! _____

f
Brillante

DANCE

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a dynamic marking of *f*. The upper staff features a melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a melodic line with a slur over the final two measures. The lower staff features a series of chords. A dynamic marking of *ff* appears in the second measure of the lower staff.

The third system shows the continuation of the melody and accompaniment. The upper staff has several accents and slurs. The lower staff continues with its chordal accompaniment.

The fourth system includes a first ending bracket over the first two measures of the upper staff. A second ending bracket covers the final two measures of the upper staff. The lower staff continues with its accompaniment.

The fifth system concludes the piece. The upper staff features a melodic line with accents and slurs. The lower staff has a dynamic marking of *ffz* in the second measure. The system ends with a double bar line and a key signature change to one flat (Bb).

Moderato

(Enter San Domingo Girls)

Belles from San Do - min - go! Is - land far a - way,

Love - ly San Do - min - go, Is - land far a - way.

DANCE

p semplice

First system of a piano score. The right hand features a melodic line with slurs and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *p* is present.

Second system of a piano score. It includes first and second endings. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamic markings include *fp* and *pp*.

Allegro. FRENCH GIRLS

Third system of a piano score. The right hand has a vocal line with lyrics: "At - tend - ez! at - tend - ez!". The left hand has a rhythmic accompaniment. The dynamic marking *f* is present.

Fourth system of a piano score. The right hand has a vocal line with lyrics: "You'll plain - ly". The left hand has a rhythmic accompaniment. Dynamic markings include *cresc. ed accell.*, *ff*, and *rit.*

a tempo

see _____ We're from Pa - ris, _____ We have ze

a tempo

air, We have ze style, ah, ha! _____ et re - gard-

ff

ez _____ we have the style, Ah ha! _____ and we

know a thing or two we do, we know a thing or two, "La Belle Ma -

fp

rie! An - nettel Frou - frou!

ff *ff* *frit.*

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "rie! An - nettel Frou - frou!". The piano accompaniment consists of two staves (treble and bass clef). The first measure of the piano part is marked *ff*. The second measure is also marked *ff*. The third measure is marked *frit.* (ritardando). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

DANCE

This system is labeled "DANCE" and features a single melodic line on a treble clef staff. The music is in 2/4 time and has a lively, rhythmic character. The key signature remains two flats.

ff

This system shows the piano accompaniment for the dance section. It consists of two staves (treble and bass clef). The first measure is marked *ff*. The music is in 2/4 time and features a steady, rhythmic accompaniment.

fp

This system continues the piano accompaniment. The first measure is marked *fp* (fortissimo piano). The music is in 2/4 time and features a steady, rhythmic accompaniment.

fp *ff* *ff*

This system concludes the piano accompaniment. The first measure is marked *fp*, the second *ff*, and the third *ff*. The music is in 2/4 time and features a steady, rhythmic accompaniment.

Poco meno mosso

Bra - vo! Bra - vo! Oh, how en - tran - cing!

Bra - vo! Bra - vo! how chic their dan - cing!

Ah, come! ————— come all!

with wild de - light wake, wake the night!

Tempo I

ENSEMBLE

We're the
We're the

molto pesante a tempo **ff**

love of old New Or - le - ans, with its
love of old New Or - le - ans, with its

lan - guor and it's glow, its fire; and we
lan - guor and it's glow, its fire; and we

wear the badge of the red, red rose with its
wear the badge of the red, red rose with its

fra - grance of de - sire We're the
 fra - grance of de - sire We're the

love of old New Or - le - ans. with its
 love of old New Or - le - ans. with its

lan - guor and it's fra - grance of de - sire!
 lan - guor and it's fra - grance of de - sire!

GENERAL DANCE

Tempo giusto

poco a poco cresc.

The first system of musical notation consists of two staves, treble and bass clef, in 2/4 time. The key signature has one sharp (F#). The music features a steady rhythmic accompaniment in the bass and a more melodic line in the treble. The instruction *poco a poco cresc.* is written below the first staff.

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

ff

The third system includes a dynamic marking *ff* (fortissimo) in the right-hand staff, indicating a significant increase in volume.

The fourth system continues the piece, maintaining the established rhythmic and melodic motifs.

The fifth system concludes the piece with a final cadence in both staves.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a whole note chord, followed by eighth and sixteenth notes. The bass staff contains a series of chords and single notes.

Second system of musical notation. The treble staff features a complex texture with many notes. The bass staff has a steady accompaniment. Dynamic markings include *p* (piano) and *cresc. poco a poco* (crescendo poco a poco).

Third system of musical notation. The treble staff continues with dense note clusters. The bass staff has a more active line. Dynamic markings include *f* (forte) and *sf* (sforzando).

Fourth system of musical notation. The treble staff has a very dense texture. The bass staff has a rhythmic accompaniment. Dynamic markings include *Tutta forza* and *poco accell. al Fine* (poco accelerando al Fine).

Fifth system of musical notation. The treble staff features a very dense texture with many notes. The bass staff has a rhythmic accompaniment. Dynamic markings include *Piu accelerando* and *fff* (fortissimo).

The Sweet By And By.

Molto moderato.

I
They've

Piano. *f* *poco accel.* *rit.*

am a man of com - pro - mise, No stern de - crees for me. Up -
bought up all the su - gar cane, And sell it ver - y dear. They've

p

on the sil - vry sea of life I sail com - pla - cent - ly. When
cor - nered corn and in - di - go And cot - ton too, I hear. They

grave af-fairs of state a-rise, And things are off the track,— I
try to make me ar-bi-trate, They put me on the rack,— I

rit.
close de-bate, say calm-ly: "Wait till The-o-dore gets back.
elose de-bate, say calm-ly: "Wait till The-o-dore gets back.

REFRAIN. Poco meno.
a tempo.

By and by, by and by, Don't meet your trou-bles com-ing, And per -
By and by, by and by, Don't meet your trou-bles com-ing, And per -

haps they'll pass you by. If stage coach rates should real - ly rise, And
 haps they'll pass you by.' Tho' things are bad—they tell me so— The

ev - 'ry slave should get fran-chise, I'm not up - set for I sur - mise That
 coun - try's going to Bal - ly - ho! I don't "butt in" be - cause I know That

some one will ad - just things by and by! By and by,
 some one will ad - just things by and by! By and by,

rit.
 by and by,— I'm wait - ing for that sweet, sweet by and by."
 by and by,— I'm wait - ing for that sweet, sweet by and by."
p rit.

Prelude.

Tempo di Valse.

Piano.

ppp staccatissimo.

(Flute.)

pp leggiero.

(Clarinet.)

pp

dim.

Live For To-day.

Waltz Song.

Tempo di Valse (Allegro)

Introduction for piano. The music is in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

MARIETTA

rit. *a tempo*

Would you say to the rose

rit. *p* *a tempo, leggiero*

p

The first system of the vocal and piano accompaniment. The vocal line (soprano) begins with a *rit.* (ritardando) and then returns to *a tempo*. The piano accompaniment follows the vocal line, with a *rit. p* marking and then *a tempo, leggiero*. The piano part ends with a *p* (piano) dynamic.

M

— when it buds to life: — — — — — “Take care, you must joy - less

The second system of the vocal and piano accompaniment. The vocal line (soprano) continues with the lyrics. The piano accompaniment provides harmonic support, with a *p* dynamic at the end of the system.

M

be; — — — — — Close your heart, close your lips — — — — — to the sun so

a tempo

The third system of the vocal and piano accompaniment. The vocal line (soprano) concludes the phrase. The piano accompaniment continues with a *a tempo* marking.

M

bright, and the breezes so wild and

M

free?" Ah! Youth must be youth in a flow'r or maid,

ETIENNE

Ah! Youth must be youth

M

— though at ev-ning the pet - als fall. Ah!

E

in a flow'r or maid!

M Let me be young while I may — to - day, I may nev - er

E Let's be young while we may — to - day, I may nev - er

M know joy at all, — ne'er at all, — ne'er at

E know joy at all, — ne'er at all, — ne'er at

M all! —

A *ADAH* *rit.* *p*
Would you say to the rose — when it buds to

E all! —

leggiere
p
 M Ah! Ah!
 A life: "Take care you must joy - less be,
 DICK *pp*
 Ah! youth must be life!
 E *pp*
 Ah! youth must be youth!

M *pp*
 and the
 A *a tempo*
 close your heart close your lips to the sun so bright, and the
 D in a flow'r or maid, and the
 E in a flow'r, flow'r or maid and the

a tempo

M
breez - es_ wild and free Ah!

A
breez - es wild and free Ah! Youth must be

D
breez - es wild and free Ah!

E
breez - es wild and free

M
Ah!

A
youth in a flow'r or maid— though at ev-'ning the pet - als

D
Youth must be life in a flow'r or

E
Ah! Youth must be life in a flow'r or

M Ah! Ah let me be young while I may — to

A fall While we may — to

D maid While we may — to

E maid While we may — to

M day I may nev - er know joy at all — ne'er at

A day I may nev - er know joy at all — ne'er at

D day I may nev - er know joy at all — ne'er at

E day I may nev - er know joy at all — ne'er at

M
all ne'er at all

A
all ne'er at all

D
all ne'er at all

E
all ne'er at all

pesante

M
ff rit. Ah! Life is sweet when love is young, thrill-ing, en -
a tempo

A
rit. ff Life is sweet when love is young, thrill-ing, en -
a tempo

D
rit. ff Life is sweet when love is young, thrill-ing, en -
a tempo

E
rit. ff Life is sweet when love is young, thrill-ing, en -
a tempo

ff rit. *a tempo*

M
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

A
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

D
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

E
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

M
tran - ces, rap - ture al - most di - vine, ———

A
tran - ces, rap - ture al - most di - vine, rap - ture al - most di -

D
tran - ces, rap - ture al - most di - vine, rap - ture al - most di -

E
tran - ces, rap - ture al - most di - vine, rap - ture al - most di -

pesante *rit.*

rit. *a tempo*

M Ah! Love is sweet at joy com - plete, care and grief

A vine, Love is sweet at joy com - plete, care and grief

D vine, Love is sweet at joy com - plete, care and grief

E vine, Love is sweet at joy com - plete, care and grief

ff rit. *a tempo*

M ban - ished for aye; _____ Come, then sur - ren - der

A ban - ished for aye; _____ Come, then sur - ren - der

D ban - ished for aye; _____ Come, then sur - ren - der

E ban - ished for aye, ban - ished, gone for aye; Come, then sur - ren - der

M
love warm and ten - der, live for to - day, to - day! _____

A
love warm and ten - der, live for to - day, to - day! _____

D
love warm and ten - der, live for to - day, to - day! _____

E
love warm and ten - der, live for to - day, to - day! _____

8

a tempo

Agitato

Capt. DICK.

I would

dim.

poco ritenente

p

Pocissimo meno mosso

say to the rose when it buds to life: Be guard-ed, be sweet, be

p a tempo

shy; _____ yield not your sweets to each suit - or bold that

care - less, pass - es by. _____ Youth is so sweet, it's

day is so fleet, but joy's not the end of all; _____ you

poco rit. *p*

dance in the sun so gay all day, but at night time the pet - als —

poco rit. *pp*

ADAH to Etienne

Ah, come, then sur - ren - -

a tempo

fall. —

poco a poco accel.
a tempo

espress.

A

der to love warm and ten der,

Ah!

M *accel.*
Ah, live for to - day, for to

A *accel.*
Ah, live for to - day, for to

D *accel.*
Ah, live for to - day, for to

E *accel.*
live for to - day! Ah, live while we may! Ah, live for to - day, for to

sempre accel. *f accel.*

M day! _____ Live while we may, live for to - day, for to-

A day! _____ Live while we may, live for to - day, for to-

D day! _____ Live while we may, live for to - day, for to-

E day! _____ Live while we may, live for to - day, for to-

brillante

M day!

A day!

D day!

E day!

ff *ff accel.* Short pause

M *ff rit.* Ah! Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

A *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

D *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

E *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

CHORUS

ff Life is sweet when love is young, thrill-ing, en - tran-cing like

ff Life is sweet when love is young, thrill-ing, en - tran-cing like

ff rit. *a tempo*

M
 wine! _____ When burn - ing glan - ces our soul en - tran - ces

A
 wine! _____ When burn - ing glan - ces our soul en - tran - ces

D
 wine! _____ When burn - ing glan - ces our soul en - tran - ces

E
 wine! _____ When burn - ing glan - ces our soul en - tran - ces

wine! _____ When glan - ces en - tran - ces

wine! _____ When glan - ces en - tran - ces

pesante *rit.* *rit.*
 M rap - ture al - most di - vine. Ah! Love is sweet

rit. *rit.*
 A rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

rit. *rit.*
 D rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

rit. *rit.*
 E rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

rit.
 rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

8

rit. *rit.*

a tempo

M Ah! Joy com-plete, care and grief ban-ished for aye_____

A Ah! Joy com-plete, care and grief ban-ished for aye_____

D Ah! Joy com-plete, care and grief ban-ished for aye_____

E Ah! Joy com-plete, care and grief ban-ished for aye, ban-ished, gone for aye

Ah! Joy com-plete, care and grief ban-ished for aye_____

Ah! Joy com-plete, care and grief ban-ished for aye_____

ban-ished, gone, for aye

a tempo

M
Come, then sur - ren - der, love warm and ten - der, live for_ to - day, to -

A
Come, then sur - ren - der, love warm and ten - der, live for_ to - day, to -

D
Come, then sur - ren - der, love warm and ten - der, live for_ to - day, to -

E
Come, then sur - ren - der, love warm and ten - der, live for_ to - day, to -

Come, sur - ren - der, love warm and ten - der, live for to - day, just to -

Come, sur - ren - der, love warm and ten - der, live for to - day, just to -

Come, then sur - ren - der, love warm and ten - der, live for to - day, just to -

8

fp

Piu mosso

M *p* day! Ah! Ah! Ah! Ah! ah

A *p* day! Come then, come then, come, sur - ren - - der *sfz p*

D *p* day! Come then, come then, come, sur - ren - - der *sfz p*

E *p* day! Come then, come then, come, sur - ren - - der *sfz p*

Piu mosso

day!		Live for	to day!
day!		Live for	to day!

Piu mosso

sfz p

sfz p

Molto piu mosso

M *p* *ff* live_ for to - day, for to - day, just to - day live

A *p* *ff* live_ for to - day, for to - day, just to - day live

D *p* *ff* live_ for to - day, for to - day, just to - day live

E *p* *ff* live_ for to - day, for to - day, just to - day live

Molto piu mosso

just to - day, live for to - day, — just to - day, live

just to - day, live for to - day, — just to - day, live

Molto piu mosso

fz fz *ffz fz*

M
— for to - day, for to - day, just to - day, _____ to -

A
— for to - day, for to - day, just to - day, _____ to -

D
— for to - day, for to - day, just to - day, _____ to -

E
— for to - day, for to - day, just to - day, _____ to -

— for to - day, _____ just to - day, _____ to -

— for to - day, _____ just to - day, _____ to -

8- _____ 8- _____

sfz *sfz*

Meno mosso

M
day!

A
day!

D
day! They dance

E
day!



Meno mosso

ff grandioso a tempo. ff rit. a tempo



fff accel. al Fine.



I'm Falling In Love With Some One.

Captain Dick.

Valse lente.

I've a ver - y strange
Now, I don't mind con -

accel. *poco rall.*

Piano. *mf* *mp*

feel - ing I ne'er felt be - fore, 'Tis a kind of a grind of de -
fess - ing that I used to scoff At this sort of a sport 'of flir -

pres - sion; _____ My heart's act - ing strange - ly, it feels rath - er
ta - tion; _____ I used to be - lieve that I'd nev - er be

sore, At least it gives me that im - pres - sion. My
 caught, In this fool - ish but fond com - pli - ca - tion. I'm

puls - es leap mad - ly with - out an - y cause, Be - lieve me, I'm
 los - ing all rel - ish for things that were dear, I'm look - ing for

tell - ing you tru - ly, I'm gay with - out pause, then sad with - out
 trou - ble and know it, When some one is near, I'm feel - ing quite

p poco rit.

a tempo. *rit* *molto rit.*
pp

cause, My spir - its are tru - ly un - ru - ly. For I'm
queer, But I heart - i - ly hope I don't show it.

molto rit. *molto rit.*

REFRAIN.

poco *a* *poco* *a tempo.*

fall - ing in love with some one, some

pp poco *a.* *poco* *a tempo.*

one girl; I'm fall - ing in love with some

one, head a - whirl; Yes! I'm

fall - ing in love with some one, plain to

see, I'm sure I could love some one mad - -

pp rit.

ly, If some one would on - ly love me!

rit. *molto rit* *pp*

It's Pretty Soft For Simon.

Moderato.

Piano.

The piano introduction is in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of four measures. The right hand plays a series of chords, while the left hand plays a simple bass line. Dynamics include piano (*p*), fortissimo (*ff*), and sforzando (*sfz*).

Kink Sol - o - mon, der his - t'ry says, had vives von hun - dred
Folks say dat old A - do - nis vas der most best look - ing

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part consists of chords in the right hand and a bass line in the left hand. Dynamics include piano (*p*).

score; Ant yet he vas - n't sat - is - fied and looked a - round for
man, Of all der la - dy kil - ler fel - lers since der worldt be -

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*).

more! He vore a nob-by pur-ple robe, Und an eight-een car-at
gan! Ven Ve-nus gives a svell af-fair, Vy de vim-mens did-n't

hat! Ant der sweet young tings, dey could-n't re-sist so svell a guy like
care If de od-der mens dey nef-fer showed up, if Ad. vas on-ly

dat! So he used to take a ved-ding trip most eff-e-ry day or
dere! So he vent to all der lunch-eons ant der din-ners and der

rit.

so; Ant then he could - n't han - dle all der brides vot tried to
 teas; Ant ev - 'ry - bod - y sayed he vas der sweeth - est ting in

rit.

go. He bought his ved - ding rings in bales, A thous - and in der
 Greece. He jol - lied Mrs Mer - cu - ry ant Mrs Her - cu -

a tempo

lot, Ant he used to get ten tra - ding stamps with eff - e - ry bale he
 Ies, Ant he danced der Mer - ry Vi - dow Valse mit Frau Dem - os - then -

got. He kept der ba-kers ba-king all der ba-kings dey could
 es. Der fat girls all took an-ti-fat; der schlim ones an-ti-

bake, To keep filled der roy-al pan-try mit der roy-al ved-ding
 schlim, Dey did der best dey all could do to make a hit mit

cake! Of course a king's der sort of thing most eff-'ry one wants to
 him! Of course dat so-cial li-on thing most eff-'ry one wants to

be, But I don't think as Sol-o-mon had such a much on
 be, But I don't think A-do-nis he had such a much on

rit.

REFRAIN.

Meno.

me. _____ It's pret-ty soft for Si-mon, dot is right,
me. _____ It's pret-ty soft for Si-mon, dot is right,

a tempo. *pp* *stacc.*

A reg-gu-lar skinch for Si-mon, luck - y boy. _____
A reg-gu-lar skinch for Si-mon, luck - y boy. _____

_____ My vin-ning way ant sun-ny smile has Mis-ter Sol-o-mon
_____ My vin-ning way ant sun-ny smile has dose A-do-nis-es

skinned a mile! Ant it's aw - ful - ly soft for Si - mon, Oil Oil
 beat a mile! Ant it's aw - ful - ly soft for Si - mon, Oil Oil

Der Queen of She - ba came to see, Vot kind of a sort of a
 Dat Ve - nus vom - an tried to be, A - do - nis - es vun best

kink was hel But look at the queens dot falls for mel It's
 bet, but Geel Yust look at der Ve - nus - es mit mel It's

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

p colla voce. *a tempo.*

pret - ty soft for Si - mon, luck - y boy!
 pret - ty soft for Si - mon, luck - y boy!

poco rit. *sfz* *sfz*

Finale Ultimo.

Moderato.

(Violin Solo.)

mf *accel.*

Andante. CAPTAIN DICK. (off stage)

Ah! sweet mys - ter - y of life, at last I've

fp p *pp colla voce.*

D found thee, Ah! I know at last the se - cret of it

pp

D all. All the long - ing, seek - ing, stri - ving, wait - ing,

pp

MARIETTA. *pp* *ten.*

Ah! at last I've found thee! found thee! at
 yearning, the burning hopes, the joy and idle tears that

M last! *pp* 'Tis love! 'tis
 fall! For 'tis love, and love a-lone the world is

M love! 'Tis love!
 seek - ing; And 'tis love, and love a-lone, that can re-

(he enters)

M *ff* 'Tis love! 'Tis the an-swer, 'tis the end and all of

D *ff* pay! 'Tis the an-swer, 'tis the end and all of

allargando. *ff*

M *ten.* liv - ing, — For it is love a - lone that rules for aye!

D *ten.* liv - ing, — For it is love a - lone that rules for aye!

ten.

Più mosso.

M

D (Etienne enters followed by people)

molto cresc. ed accel.

MARIETTA. *ff*

Ah, nol Monsieur,

ETIENNE. (seeing Mar. in Dick's arms)

What's this, — my bride! —

sf in tempo.

sf

(with enthusiasm)

M he has sung my song! And I know at last the

E

sempre animato.

fp

sf

M an- swer, — it is love, love, — it's

E

fp

fp

Allegro molto.

M

level _____

Allegro molto. (Noise and confusion outside)

fp molto cresc. _____ *f più cresc.*

SIMON. (to Lizette)

They have re-

sfzp *fp*

S

loosed mel They have re-loosed mel

(Sir Harry rushes in with Dick's men)

f

S

ff

SIR HARRY (to men) *Bras. Priquel* Seize him! *Bras. Priquel* We shall hold you to answer to the Governor whom you have imprisoned on the Isle of Pines!

L'istesso tempo.
trem.
ff

ETIENNE. *ff* (He runs upstairs)
Be not too sure!

ff accel.

(blows his whistle) (his pirates appear on balcony)

fff

DICK. (to his men) Let him go! I

ETIENNE (to Dick) *ad lib.* *ff*

The game's well played, you win!

Meno mosso. (with great feeling)

D
 have won! Won all I want in this wide world!

Meno mosso.

p espress. cresc.

MARIETTA. *Tutta forza.* *Grandioso.*

For 'tis love, and love a - lone, the world is

D
 For 'tis love, and love a - lone, the world is

SOPRANOS *ff*

For 'tis love, and love a - lone, the world is

ALLOS *ff*

For 'tis love, and love a - lone, the world is

TENORS *ff*

For 'tis love, and love a - lone, the world is

BASSES. *ff*

For 'tis love, and love a - lone, the world is

allargando. *Grandioso.*

cresc. possibile. *Tutta forza.*

fff

M seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

D seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

M an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for

D an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! 'tis love, For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing, Yes 'tis love, For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing, 'tis love, For it is

the an - swer, end and all of liv - ing! For it is love a - lone that rules for

Pesante.

M
ayel

D
ayel

ayel

ayel

ayel

ayel

ADAH with Altos.

RUDOLFO with Tenors.

ETIENNE with Bases.

Allegro vivo.

M
Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye. Ah

D
Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye.

Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye.

Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye.

marcato.

p staccato.

M

D

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

M

D

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Ah!

M Ah! ah! ah! ah! Ah!

D La, la, la, Ha, ha, ha, Zing, boom, Aye. La la la la

La la la, Ha ha ha, Zing boom, Aye. La la la la

La la la, Ha ha ha, Zing boom, Aye. La la la la

M *rit.* ha ha ha ha ha hal

D *rit.* ha ha ha ha ha hal

ha ha ha ha ha hal

ha ha ha ha ha hal

rit. *gva.* *a tempo.*

sfz

gva. *loco* *fff*

sfz *sfz* *sfz* *fff*

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