

THE GONDOLIERS

Arthur Sullivan
(1842–1900)

Introduction

Allegro vivace

a2

The musical score is arranged in a standard orchestral format. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro vivace' with a dynamic marking of 'f' (forte). The score includes parts for Flauto (1 and 2), Oboe, Clarinetto (A) (1 and 2), Fagotto (1 and 2), Corno (D) (1 and 2), Cornetto (A) (1 and 2), Trombone (1, 2, and 3), Triangolo, Violino (I and II), Viola, Violoncello, and Contrabbasso. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments provide harmonic support with sustained notes and chords.

8

Fl.
Ob.
Cl. (A)
Fg.
Cor. (D)
Cor. (A)
I II
Tbni.
III
I
VI.
II
Vla.
Vc.

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered '2' at the top left and '8' at the top left of the first staff. The score is arranged in systems. The first system contains Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The second system contains Cor Anglais (D) (Cor. (D)), Cor Anglais (A) (Cor. (A)), Trumpets I and II (I II), and Trombones I, II, and III (Tbni. III). The third system contains Violin I (I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The music is written in a key signature of one sharp (F#) and a common time signature (C). The Flute, Clarinet, and Bassoon parts feature intricate melodic lines with many slurs and ties. The Oboe part has a few notes in the first measure. The Cor Anglais parts play a rhythmic pattern of eighth notes. The Trumpets and Trombones play a similar rhythmic pattern. The Violin and Viola parts have melodic lines with slurs, and the Violoncello part has a rhythmic pattern of eighth notes.

22

I
Fl.
II
Ob.
Cl. (A)
Fg.
Cor. (D)
Trg.
I
VI.
II
Vla.
Vc.
Cb.

a2

Detailed description: This page of a musical score covers measures 22 through 28. The score is arranged in two systems. The first system includes staves for Flute I and II, Oboe, Clarinet in A (marked 'a2'), Bassoon, and Cor Anglais (D). The second system includes staves for Flute I, Violin I and II, Viola, Violoncello, and Contrabass. A snare drum part (Trg.) is also present. The music is in 2/4 time with a key signature of one sharp (F#). The woodwinds and strings play rhythmic patterns, while the flute parts feature more melodic lines. The Clarinet in A part has a dynamic marking of 'a2'.

29

I
Fl.

II

Ob.

Cl.
(A)

Fg.

Cor.
(D)

I
VI.

II

Vla.

Vc.

Cb.

a2

Detailed description: This page of a musical score contains measures 29 through 34. The score is arranged in two systems. The first system includes staves for Flute I and II, Oboe, Clarinet in A (with a second clarinet part marked 'a2'), and Bassoon. The second system includes staves for Cor Anglais (D), Violin I and II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#), and the time signature is 4/4. The woodwinds play melodic lines with various articulations and slurs. The strings provide a rhythmic accompaniment with eighth-note patterns. A dynamic marking 'a2' is present above the second Clarinet in A staff in measure 32.

36 B

I Fl.

II Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Trg.

I VI.

II VI.

Vla.

Vc.

Cb.

43

I
Fl.
II
Ob.
Cl. (A)
Fg.
Cor. (D)
Trg.
I
VI.
II
Vla.
Vc.
Cb.

a2

Detailed description: This page of a musical score contains measures 43 through 49. The score is arranged in two systems. The first system includes staves for Flute I and II, Oboe, Clarinet in A (marked 'a2'), Bassoon, Cor Anglais (D), and Trombone. The second system includes staves for Flute I, Viola I and II, Violin I and II, Violoncello, and Contrabass. The music is in a key with one sharp (F#) and a 3/4 time signature. The woodwinds and strings play melodic and harmonic lines, while the brass instruments provide rhythmic and harmonic support. The Clarinet in A part has a specific fingering or breath mark 'a2' above it in measure 49.

57 *) 1 C

Fl. *p*

Ob. *p*

Fg. *p*

Cor. (D) [*mf dim.*] *p*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. Cb. *p*

64

Fl. *p*

Ob. *p*

Cl. (A) [*p*]

VI. I *p*

VI. II *p*

Vla. *p*

Vc. Cb. *p*

*) See Textual Notes

72

Cl. (A)

Fg.

Cor. (D)

I

VI. II

Vla.

Vc. Cb.

D

79

I

Fl. II

Ob.

Cl. (A)

Fg.

Cor. (D)

Trg.

I

VI. II

Vla.

Vc.

Cb.

86

I
Fl.
II
Ob.
Cl.
(A)
Fg.
Cor.
(D)
Trg.
I
VI.
II
Vla.
Vc.
Cb.

a2

93 E

I
Fl.
II
Ob.
Cl. (A)
Fg.
Cor. (D)
Trg.
I
VI.
II
Vla.
Vc.
Cb.

a2

a2

Detailed description: This page of a musical score covers measures 93 through 98. The key signature changes from D major to E major, indicated by a boxed 'E' above the first staff. The score includes parts for Flutes I and II, Oboe, Clarinet in A, Bassoon, Cor Anglais (D), Trombone, Violin I, Viola, Violin II, Violoncello, and Contrabass. The woodwinds and strings play rhythmic patterns, while the brass instruments have specific melodic lines. The bassoon and contrabass parts include markings 'a2'.

100 a2

Fl.
Ob.
Cl. (A)
Fg.
Cor. (D)
I VI.
II
Vla.
Vc.
Cb.

Detailed description: This system of musical notation covers measures 100 through 106. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (D)), Violin I (I VI.), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time with a key signature of one sharp (F#). Measures 100-103 show active melodic lines for the woodwinds and strings. Measures 104-106 feature a series of sustained chords for the woodwinds and strings, while the Flute and Oboe parts have rests.

107

Fl.
Ob.
Cl. (A)
Fg.
Cor. (D)
I VI.
II
Vla.
Vc.
Cb.

Detailed description: This system of musical notation covers measures 107 through 113. It features the same ten instruments as the previous system. Measures 107-110 show sustained chords for the woodwinds and strings. Measures 111-113 feature active melodic lines for the woodwinds and strings, while the Flute and Oboe parts have rests.

114

Fl.
Ob.
Cl. (A) *muta in Bb*
Fg.
Cor. (D)
Vl. I
Vl. II
Vla.
Vc.
Cb.

p
dim.
dim.
dim.
dim.
dim.

121

F Allegretto grazioso

Fl.
Ob.
Fg.
Cor. (D)
Vl. I
Vl. II
Vla.
Vc.
Cb.

p
p
p
p
p
p

129 Solo

Ob.
I
VI.
II
Vla.
Vc.
Cb.

136

Ob.
I
VI.
II
Vla.
Vc.
Cb.

143

Ob.
Cl.
(Bb)
Fg.
I
VI.
II
Vla.
Vc.
Cb.

p
p
div. pizz.
pizz.
pizz.
pizz.

G

150 *rall.* *a tempo*

Fl. *p*

Ob.

Cl. (Bb)

Fg.

I *p*

VI. *unis. arco* *p*

II *arco* *p*

Vla. *arco* *p*

Vc. *arco* *p*

Cb. *p*



157

Fl. *f*

Ob. *cresc.* *f*

Cl. (Bb) *cresc.* *f*

Fg. *cresc.* *f*

I *cresc.* *f*

VI. *cresc.* *f*

II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

165 *rall.* *Più lento*

Fl. I
Ob.
Cl. (Bb) *muta in A*
Fg.
I
VI. II
Vla.
Vc. Cb.

174

Ob.
I *pizz.*
VI. II *pizz.*
Vla. *pizz.*
Vc. *pizz.*
Cb. *pizz.*

H

182 Allegretto, tempo di gavotta

Musical score for measures 182-187. The score includes parts for Clarinet (A), Violin I, Violin II, Viola, and Violoncello/Contrabasso. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto, tempo di gavotta'. The dynamics are marked 'p' (piano). The strings are marked 'arco' (arco). The Clarinet (A) part has a first ending bracket over measures 182-187. The Violin I part has a first ending bracket over measures 182-187. The Violin II part has a first ending bracket over measures 182-187. The Viola part has a first ending bracket over measures 182-187. The Violoncello/Contrabasso part has a first ending bracket over measures 182-187.

Musical score for measures 188-193. The score includes parts for Flute, Clarinet (A), Bassoon, Cor (D), Violin I, Violin II, Viola, and Violoncello/Contrabasso. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto, tempo di gavotta'. The dynamics are marked 'p' (piano). The Flute part has a first ending bracket over measures 188-193. The Clarinet (A) part has a first ending bracket over measures 188-193. The Bassoon part has a first ending bracket over measures 188-193. The Cor (D) part has a first ending bracket over measures 188-193. The Violin I part has a first ending bracket over measures 188-193. The Violin II part has a first ending bracket over measures 188-193. The Viola part has a first ending bracket over measures 188-193. The Violoncello/Contrabasso part has a first ending bracket over measures 188-193.

194

The musical score is arranged in two systems. The first system includes Flutes I and II, Oboe, Clarinet (A), and Bassoon. The second system includes Cor (D), Violins I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a key signature of one sharp (F#). Dynamics include *p*, *cresc.*, *mf*, and *f*. The Flute I part begins with a *cresc.* marking. The Oboe part starts at *p* and *cresc.* The Bassoon part starts at *cresc.* and *mf*. The Viola and Violoncello parts start at *cresc.* and *[mf]*. The Violins I and II parts start at *cresc.* and *f*. The Cor (D) part starts at *[mf]*. The Contrabass part starts at *cresc.*

201

J

The musical score is arranged in three systems. The first system includes Flute I and II, Oboe, Clarinet (A), and Bassoon. The second system includes Cor Anglais and Clarinet (A). The third system includes Violin I and II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 201, marked with a 'J' in a box. The woodwinds play a melodic line with various articulations and dynamics, including a 'p' (piano) marking. The strings provide a rhythmic accompaniment with eighth and sixteenth notes. The Cor Anglais part includes a dynamic marking 'a2' and 'p'. The Viola and Violoncello parts also feature a 'p' marking.

Fl. I

Fl. II

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

VI. I

VI. II

Vla.

Vc.

p

a2

p

p

p

207 a2

Fl. *p*

Cl. (A) *p*

Fg. *p*

Corl. (A)

Vl. I *p*

Vl. II *p*

Vla. *p*

Vc. Cb. *p*

213

Fl. *p*

Cl. (A) *p*

Fg. *p*

Vl. I *p*

Vl. II *p*

Vla. *p*

Vc. Cb. *p*

219 K

Fl. *cresc.* *f* *p*

Ob. *cresc.* *f* *p*

Cl. (A) *cresc.* *f* *p*

Fg. *p* *cresc.* *f* *p*

Cor. (D) *p* *cresc.* *f* *p*

Cort. (A) *p*

I *cresc.* *f* *p*

VI. II *cresc.* *f* *p*

Vla. *cresc.* *f* *p*

Vc. Cb. *cresc.* *f* *p*

225

Fl. *f* *p*

Ob. *f* *p*

Cl. (A) *f* *p*

Fg. *f* *p*

Cor. (D) *f* *p*

Cort. (A) *f* *p*

I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Vc. Cb. *f* *p*

riten.

235

I Fl. I
II Fl. II
Ob.
Cl. (A)
Fg.
Cor. (D)
Cort. (A)
I Tbn. I
II Tbn. II
III Tbn. III
I Vl.
II Vl.
Vla.
Vc. Cb.

p
mf
p
p
p

ACT ONE

The Piazzetta, Venice. The Ducal Palace on the right

No.1 Chorus of Contadine

Sops. 1 & 2 with Solos

Allegretto moderato

2 Flauti *ff* *a2*

Oboe *ff*

2 Clarinetti (A) *ff* *a2*

2 Fagotti *ff*

2 Corni (D) *ff* *a2*

2 Cornetti (A) *ff* *a2*

I
II
Tromboni *ff*

III

Timpani (poi Gran Cassa, Piatti e Triangolo) *f* *tr*

Soprano 1
CHORUS

Soprano 2

Violino I *ff*

Violino II *ff*

Viola *ff*

Violoncello *ff*

Contrabasso *ff*

8

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cort.

I
II

Tbni.

III

Timp.

Sop. 1

Sop. 2

I

VI.

II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 26, contains measures 8 through 11. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (D)), and Contrabassoon (Cort.). The brass section includes Trumpets I and II (I, II), Trombones I, II, and III (Tbni. I, II, III), and Timpani (Timp.). The vocal section consists of Soprano 1 (Sop. 1) and Soprano 2 (Sop. 2). The string section includes Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part features a complex melodic line with many sixteenth notes, often beamed in groups and marked with slurs. The Oboe and Clarinet in A parts play a steady eighth-note accompaniment. The Bassoon and Contrabassoon parts play a steady eighth-note accompaniment. The Cor Anglais part plays a steady eighth-note accompaniment. The Contrabassoon part is silent. The Trumpets I and II parts play a steady eighth-note accompaniment. The Trombones I, II, and III parts play a steady eighth-note accompaniment. The Timpani part plays a steady eighth-note accompaniment. The Soprano 1 and 2 parts are silent. The Violin I and II parts play a steady eighth-note accompaniment. The Viola part plays a steady eighth-note accompaniment. The Violoncello part plays a steady eighth-note accompaniment. The Contrabass part plays a steady eighth-note accompaniment.

18

Fl. *mp*

Ob. *mp*

Cl. (A) *mp*

Fg. *p*

Cor. (D) *p*

Cor. (A) *p*

I *p*

II *p*

Tbni. *p*

III *p*

Sop. 1
List and learn, List and learn, ye dain - ty ro - ses, Ro - ses

Sop. 2

I *mp*

VI. *mp*

II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

23

Fl.

Ob.

Cl.
(A)

Fg.

Cor.
(D)

Sop.1

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

Sop.2

I

VI.

II

Vla.

Vc.
Cb.

Detailed description: This is a page of a musical score, page 29, starting at measure 23. The score is for a full orchestra and two soprano voices. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (D)), Violin I (I), Violin II (II), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The vocal parts are Soprano 1 (Sop.1) and Soprano 2 (Sop.2). The key signature has two sharps (F# and C#), and the time signature is 4/4. The Flute part features a melodic line with grace notes and slurs. The Oboe and Clarinet parts have similar melodic lines. The Bassoon part has a long, sustained note with a slur. The Cor Anglais part has a few notes with a slur. The Soprano 1 part has the lyrics: "white and ro - ses red, Why we bind you in - to po - sies Ere_ your morn-ing bloom has". The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part has a few notes. The Cello/Double Bass part has a rhythmic pattern of eighth notes.

B

28

Fl.

Ob.

Cl.
(A)

Fg.

Sop. 1

Sop. 2

VI.
I

VI.
II

Vla.

Vc.
Cb.

fled. By a law of maid-en's mak-ing, Ac-cent's of a heart that's ach-ing, Ev-en

33

Fl.

Ob.

Cl.
(A)

Fg.

Cor.
(D)

Sop. 1

Sop. 2

VI.
I

VI.
II

Vla.

Vc.
Cb.

though that heart be break-ing, Should by maid-en be-un-said:

38

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Sop. 1

Sop. 2

I

VI.

II

Vla.

Vc.

Cb.

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

arco

arco

43

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Sop. 1

then and do their plead-ing, Ro - ses white and ro - ses

Sop. 2

I

VI.

II

Vla.

Vc.

Cb.

The musical score for page 32 includes woodwinds (Flute, Oboe, Clarinet in A, Bassoon, Cor Anglais), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and two Soprano vocal parts. The woodwinds and strings play melodic and harmonic lines, while the vocalists sing the lyrics. The score is in a key with one sharp (F#) and a 4/4 time signature. The woodwinds and strings have various articulations and dynamics, including accents and hairpins. The vocal parts have lyrics written below the notes.

C

48

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cl. (A)

I
II

Tbni.

III

Sop. 1
red! List and learn, List and learn, ye dain - ty

Sop. 2

I
VI.

II

Vla.

Vc.

Cb.

arco

pizz.

pizz.

pizz.

53

Fl.

Ob.

Cl.
(A)

Fg.

Cor.
(D)

Sop. 1

ro - ses, Ro - ses white and ro - ses red, Why we bind you in - to po - sies Ere_ your

Sop. 2

I

VI.

II

Vla.

Vc.
Cb.

58

Fl. *a2*
cresc. *p*

Ob.
cresc. *p*

Cl. (A)
cresc. *p*

Fg.
cresc. *p*

Cor. (D)
cresc. *p*

Sop. 1
morn-ing bloom has fled. list and learn, list and learn, Ro - ses white and ro - ses

Sop. 2

I
cresc. *p*

VI.
cresc. *p*

Vla.
arco *cresc.* *pizz.* *p*

Vc. Cb.
cresc. *p*

63

Fl. I. *cresc.* *p*

Ob. *cresc.* *p*

Cl. (A) *a2* *cresc.* *p*

Fg. *cresc.* *p*

Cor. (D) *cresc.* *p*

Cort. (A) *p*

Sop. 1
red, Learn, Oh, list and learn, List and

Sop. 2

Vl. I. *cresc.* *p*

Vl. II. *cresc.* *p*

Vla. *cresc.* *p*

Vc. *arco* *cresc.* *p*

Cb. *arco* *cresc.* *p*

68 a2

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

Sop. 1

learn, Oh, ro - ses white and red!

Sop. 2

VI. I

VI. II

Via.

Vc. Cb.

73

Fl.
Ob.
Cl. (A)
Fg.
Cor. (D)
I
VI.
II
Vla.
Vc. Cb.

FIAMETTA
Two there

78 D

Fl.
Cl. (A)
Fg.
FIA.
I
VI.
II
Vla.
Vc.
Cb.

I Solo

are for whom, in du-ty, Ev-'ry maid in Ve-nice sighs— Two so

pp
p

84

Fl.

Cl. (A)

Fg.

FIA.

I

VI.

II

Vla.

Vc.

Cb.

peer-less in their beau-ty That they shame the sum-mer skies.

89

Fl.

Ob.

Cl. (A)

Fg.

FIA.

I

VI.

II

Vla.

Vc.

Cb.

We have hearts for them, in plen - ty, They have hearts, but all - too few! We, a -

94

Fl.

Ob.

Cl. (A)

Fg.

FIA.

Sop.1

Sop.2

I VI.

II VI.

Vla.

Vc. Cb.

E

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

A-las!

100

Fl.

Ob.

Cl. (A)

FIA.

Sop.1

Sop.2

I VI.

II VI.

- twen - ty, They, a - las, are on - ly two!

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

106

Fl. *a2* *p*

Ob. *p*

Cl. (A) *p*

Fg. *f*

Cor. (D) *f*

Cort. (A) *p*

I *p*

II *p*

Tbni. *p*

I *f* *p*

II *f* *p*

Vla. *f* *pizz.* *p*

Vc. Cb. *f* *pizz.* *p*

Sop. 1
two! A-las!— Now ye know, ye dain - ty ro - ses, Ro - ses white and ro - ses

Sop. 2

111

Fl. *cresc.*

Ob. *cresc.*

Cl. (A) *cresc.*

Fg. *p* *cresc.*

Cor. (D) *p* *cresc.*

Sop. 1
red, Why we bind you in - to po - sies Ere_ your morn-ing bloom has fled! Now ye

Sop. 2

I *cresc.*

II *cresc.*

Vla. *arco* *cresc.*

Vc. *cresc.*

Cb. *cresc.*

116

Fl. *p* *cresc.* *a2*

Ob. *p* *cresc.*

Cl. (A) *p* *cresc.* *a2*

Fg. *p*

Cor. (D) *p* *cresc.*

Sop. 1
know, now ye know, Ro - ses white and ro - ses red! Ro - - -

Sop. 2

VI. I *p* *cresc.*

VI. II *p* *cresc.*

Vla. *pizz.* *p* *arco* *cresc.*

Vc. Cb. *p* *arco* *cresc.*

121

Fl.

Ob.

Cl. (A)

Fg.

Cor. (A)

Sop. 1

Sop. 2

I

II

Vla.

Vc.

Cb.

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

127

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cl. (A)

Sop. 1

Sop. 2

I

VI.

II

Vla.

Vc. Cb.

white_ and red!_

[S]

a2

I

132 Allegretto moderato

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

I

VI.

II

Vla.

Vc.

Cb.

p

p muta in B \flat

p

p *pizz.*

p *pizz.*

p

136 FRANCESCO

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

I

VI.

II

Vla.

Vc.

Cb.

139 F

Cl. (Bb) *p*

FRAN. **FIAMETTA**
For Mar - co and Giu -
flo - ral tri - butes ex - tra - or - - di - na - ry?

I *pp*

VI. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

142

Cl. (Bb)

Fl. **GIULIA**
- se - pe Pal - mi - e - ri, The pink and flower — of all the Gon - do - lier - i. They're

I

VI. *pp*

Vla.

Vc.

Cb.

145

Cl. (Bb)

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

I. VI.

II. VI.

Vla.

Vc.

Cb.

148

G

Fl.

Ob.

Cl. (Bb)

GIU.
- date - ly.

ANTONIO

Sop. 1
2
Do all you maidens love them? These

Pas - sion-ate-ly!

I. VI.

II. VI.

Vla.

Vc.

Cb.

f

pp 3

mf

mf

Il muta in Picc.

151

Cl. (Bb) *p* muta in A

ANT. GIORGIO

gon-do-liers are to be en-vid great-ly! But what of us, who one and all a -

I VI. II

Vla. *pp*

Vc. *pp*

Cb. *pp*

154

GIOR. -dore you?Have pi-ty on our pas-sion, I im-plore you!

I VI. II

Vla. *pp*

Vc. *pp*

Cb. *pp*

arco

157

[H] FIAMETTA VITTORIA

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

I VI. II

Vla. *pp* pizz.

Vc. *pp*

Cb. *pp*

160

GIULIA

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

I

VI. II

Vla.

Vc.

Cb. arco

163

FIAMETTA

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

VITT. Till then, en - joy your

I

VI. II

Vla.

Vc.

Cb. pizz.

166

FIA. dol - ce far ni - en - te.

VITT. dol - ce far ni - en - te.

ANTONIO

With plea - sure, no - bo - dy con - tra - di - cen - te!

I

VI. II

Vla.

Vc. arco

Cb. arco

Allegro con brio

169

Fl. *ff*

Picc. *ff*

Ob. *ff*

Cl. (A) *ff* *a2* *) *p*

Fg. *ff* *p*

Cor. (D) *ff*

Cort. (A) *ff*

I II *ff*

Tbni. III *ff*

G.C. Pi. *mf*

ANT.

I VI. II *ff* *p*

Vla. *ff* *p*

Vc. Cb. *ff* *p*

For the mer - - - ri-est fel-lows are
With sor - - - row we've no-thing to

*) See Textual Notes

175

Fl.

Picc.

Ob.

Cl.
(A)

Fg.

Cor.
(D)

Cor.
(A)

I
II
Tbni.

III

G.C.
Pi.

ANT.

we,
do, Tra la la la la, — tra la la la! That
And

CHOR.

Tra la, tra la, tra la, tra la la la la, — tra la la la!

I
VI.

II

Vla.

Vc.
Cb.

181

Fl.

Picc.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

I
II
Tbni.

III

G.C.
Pi.

ANT.

ply _____ on the e-mer-ald sea,
care _____ is a thing to pooh-pooh, Tra la la la la, — tra la la

CHOR.

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

I
VI.
II

Vla.

Vc.
Cb.

187 J

Fl.

Picc.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cort. (A)

I

II

Tbni.

III

G.C.

Pi.

ANT.

la!

With lov-ing and laugh-ing, And quip-ping and quaff-ing, We're hap-py as hap-py can
And Jea-lou-sy yel-low, Un-for-tu-nate fel-low, We drown in the shimmer-ing

la!

I

VI.

II

Vla.

Vc.

Cb.

192

Fl. *f* *p* *ff*

Picc. *f* *ff*

Ob. *p* *ff*

Cl. (A) *f* *p* *ff*

Fg. *f* *ff*

Cor. (D) *f* *p* *ff*

Cort. (A) *f* *ff*

I II *f* *ff*

Tbni. *f* *ff*

III *f* *ff*

ANT. *f*

be, With lov-ing and laugh-ing, And quip-ping and quaff-ing, We're hap-py as hap-py can be!
blue, And Jea-lou-sy yel-low, Un-for-tu-nate fel-low, We drown in the shimmer-ing blue!

CHOR. *f*

Trala! Tra

I *f* *p* *ff*

VI. *f* *p* *ff*

II *f* *ff*

Vla. *f* *p* *ff*

Vc. Cb. *f* *p* *ff*

202

K

Fl.

Picc.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

I II

Tbni.

III

G.C. Pi.

ANT.

CHOR.

I

VI.

II

Vla.

Vc. Cb.

p

f

p

p

p

p

la, tra la, tra la, la la, tra la la la la la la, tra la la

la, tra la, tra la, la la, la la la la la la la la la la la

212

Fl.

Picc.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cort. (A)

I II

Tbni.

III

G.C. Pi.

ANT.

la, tra la!

CHOR.

la, tra la!

I

VI.

II

Vla.

Vc. Cb.

*) The *fermata* applies to the 2nd verse only

Allegro agitato

218 1 || 2

Fl. *ff* #e Recit.

Picc. *ff* #e muta in Fl.

Ob. *ff* b e

Cl. (A) *ff* b B b B

Fg. *ff* b e

Cor. (D) *ff* b e muta in F

Cort. (A) *ff* b e

I II *ff* # B

Tbni. *ff* b e

G.C. Pi. *ff* b e

FIAMETTA See,

I VI. *p* *ff* 3 3 3 3

II *p* *ff* 3 3 3 3

Vla. *p* *ff* 3 3 3 3

Vc. *p* *ff* 3 3 3 3

Cb. *p* *ff*

232

I
Fl.
II

Ob.

Cl.
(A)

Fg.

CHOR.
- nu - ti, ben' ve - nu - ti! Ac - cept our love, our

I
VI.
II

Vla.

Vc.

Cb.

236

The musical score is arranged in a system with the following parts from top to bottom:

- I Fl.** (First Flute): Treble clef, playing a melodic line with eighth and quarter notes.
- Fl. II** (Second Flute): Treble clef, playing a similar melodic line.
- Ob.** (Oboe): Treble clef, playing a melodic line.
- Cl. (A)** (Clarinet in A): Treble clef, playing a melodic line.
- Fg.** (Bassoon): Bass clef, playing a melodic line with a long slur.
- CHOR.** (Chorus): Treble and Bass clefs. The vocal line includes the lyrics: "ho - mage, and our du - ty. *Ben' ve - nu - ti! Ben' ve - nu - ti!*"
- I VI.** (First Violin): Treble clef, playing a melodic line.
- II VI.** (Second Violin): Treble clef, playing a melodic line.
- Vla.** (Viola): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Vc.** (Violoncello): Bass clef, playing a rhythmic accompaniment of eighth notes.
- Cb.** (Contrabass): Bass clef, playing a rhythmic accompaniment of eighth notes.

240 Allegretto grazioso

Ob.

Cl. (A)

Fg.

Cor. (F)

MARCO
Buon' gior - no, sig - nor - i - nel

GIUSEPPE
Buon' gior - no, sig - nor - i - nel

CHOR.
unis.
Gon - do - lie - ri ca - ris - si - mi!

I VI.
p

II VI.
p

Vla.
p

Vc.
p

Cb.
pizz.
p

246

Fl. I

Ob.

Cl. (A)

Fg.

MAR.

GIU.

CHOR.

I

VI.

II

Vla.

Vc.

Cb.

p

p

p

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

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

Sia - mo con-ta - di - ne!

252

I

Fl.

Ob.

Cl. (A)

Fg.

MAR.

GIU.

CHOR.

I

VI.

II

Vla.

Vc.

Cb.

fio - ri bel - lis - si - mi?

fio - ri bel - lis - si - mi?

Per voi, bei'sig - no - ri, O_ ec - cel - len - tis - si - mi!

M
258

Fl.
Cl. (A)
MAR.
GIU.
I
VI.
II
Vla.
Vc.
Cb.

O ciel!
O ciel!

div.
div.
div.
arco

264

Ob.
Cl. (A)
Fg.
MAR.
GIU.
CHOR.
I
VI.
II
Vla.
Vc.
Cb.

O ciel!
O ciel!

Sia-mo gon - do - lier - i. Sig-nor-
Sia-mo gon - do - lier - i. Sig-nor-
Buon' gior - no, ca-va - lier - il

unis.
unis.
unis.
pizz.

270 N

Ob. *p*

MAR. - i - na, io - t'a-mo!

GIU. - i - na, io - t'a-mo!

CHOR. Con-ta-di - ne sia - mo. Con-ta - di - nel Ca-va-
Sig-nor - i - nel

I VI. *p*

II VI. *p*

Vla. *p*

Vc. *f* arco *p* pizz. arco

Cb. *f* *p*

276

Cor. (F) *p*

MAR. Po - ve-ri gon-do - lier - il Po - ve-ri gon-do -

GIU. Po - ve-ri gon-do - lier - il Po - ve-ri gon-do -

CHOR. - lier - il
Gon-do - lier - il Po - ve-ri gon-do -

I VI. *p*

II VI. *p*

Vla. *p*

Vc. *p*

Cb. *p*

281

I Fl. *p*
 II Fl. *p*
 Ob. *p*
 Cl. (A) *p*
 Fg. *p*
 Cor. (F)
 MAR. *8*
 GIU. *8*
 CHOR.
 I VI.
 II VI.
 Vla.
 Vc.
 Cb. *pizz.*

- lier - il
 - lier - il
 Gon-do-lier - i car-
 - lier - il
 Buon' gior-no, sig-nor - i - ne!
 Buon' gior-no, sig-nor - i - ne!
 Buon' gior-no, sig-nor - i - ne!
 Buon' gior-no, sig-nor - i - ne!

287

Fl. I

Fl. II

Ob.

Cl. (A)

Fg.

Cor. (F)

MAR.

GIU.

CHOR.

I

VI.

II

Vla.

Vc.

Cb.

Ser - vi - tor - i u - mi - lis - si - mil Per

Ser - vi - tor - i u - mi - lis - si - mil

- is - si - mil Sia - mo con - ta - di - nel

Ser - vi - tor - i u - mi - lis - si - mil Ser - vi -

Sul G - arco

pizz.

arco

p

pizz.

arco

p

pizz.

arco

p

pizz.

arco

p

292

Fl. I *p*

Ob. *p*

Cl. (A) *p*

Fg. *p*

Cor. (F) II *p*

MAR. *p*
noi ques-ti fior - i - Ques-ti fior - i bel - lis - si-mil

CHOR. *p*
- tor - i u - mi - lis - si-mil Ser - vi - tor - i u - mi - lis - si-mil Ser - vi - tor - i u - mi -
Per voi, bei' sig -

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

297

Fl. I

Ob.

Cl. (A)

Fg.

Cor. (F) II

MAR. & GIU.

Sig-nor - i - nel!

CHOR.

- no - ri! O ec - cel - len - tis - si - mi! Con - ta - di - ne! Ca - va -

unis.

unis.

- lis - si - mi! u - mi - lis - si - mi! Sig - nor - i - nel!

Vi. I

Vi. II

Vla.

Vc.

Cb. arco

302

Più lento

Ob.

Cl. (A) *muta in B♭*

Fg.

Cor. (F)

MAR.

GIU.

CHOR.

I

VI.

II

Vla.

Vc.

Cb.

Gon-do - lier - i! Buon' gior - no, sig-nor - i - ne!

Gon-do - lier - i! Buon' gior - no, sig-nor - i - ne!

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

Gon-do - lier - il Buon' gior - no, sig-nor - i - ne!

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

Allegro vivace con molto brio

Fl. *a2* *f* 307

Ob. *f*

Cl. (Bb) *a2* *f*

Fg. *f*

Cor. (F) *f*

Cort. (Bb) *f* *mf*

I *f*

II *mf*

Tbni. *f* *mf*

III *f* *mf*

I *f*

VI. *f*

II *f*

Vla. *f*

Vc. Cb. *f*

313

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Cor.
(Bb)

I
II

Tbni.

III

I

VI.

II

Vla.

Vc.
Cb.

mf

mf

mf

Detailed description: This page of a musical score, numbered 313, contains ten staves of music. The top four staves are for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Fg.). The Flute and Clarinet parts feature melodic lines with slurs and accents. The Oboe part consists of sustained notes. The Bassoon part plays a rhythmic pattern of eighth notes. The next four staves are for Cor in F (Cor. (F)), Cor in B-flat (Cor. (Bb)), Trumpets I and II (I, II), and Trombones I, II, and III (Tbni. I, II, III). The Cor parts play sustained notes. The Trombone parts play sustained notes with dynamic markings of *mf*. The bottom four staves are for Violin I (I), Violin II (VI. II), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The Violin parts play melodic lines with slurs and accents. The Viola part plays a rhythmic pattern of eighth notes. The Cello/Double Bass part plays a rhythmic pattern of eighth notes.

320

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cor. (Bb)

I II

Tbni.

III

MARCO

We're called _____ gon-do - lier - i, But that's a va -

GIUSEPPE

We're called _____ gon-do - lier - i, But that's a va -

I VI.

II

Vla.

Vc.

Cb.

p

pizz.

p

pizz.

p

327

Fl.

Cl. (Bb)

Fg.

Cor. (F)

MAR.

GIU.

I

VI.

II

Vla.

Vc.

Cb.

p

p

1

p

a2

-ga - ry, It's quite ho - no - ra - ry The trade that we ply.

-ga - ry, It's quite ho - no - ra - ry The trade that we ply.

334

Fl.

Fg.

Cor. (F)

MAR.

GIU.

I

VI.

II

Vla.

Vc.

Cb.

P

For gal - - - lan-try

For gal - - - lan-try

341

a2

Fl.

Cl. (Bb)

Fg.

Cor. (F)

MAR.

GIU.

I VI.

II VI.

Vla.

Vc.

Cb.

no - ted Since we were short - coat - ed, To beau - ty de - vo - ted Giu - sep - pe and Il

no - ted Since we were short - coat - ed, To beau - ty de - vo - ted are Mar - co and Il

348

Fl.

Cl. (Bb)

Fg.

Cor. (F)

MAR.

GIU.

I VI.

II VI.

Vla.

Vc.

Cb.

When

When pizz. div.

367

Fl. *f* *dim.*

Ob. *f* *dim.*

Cl. (Bb) *f* *a2* *dim.*

Fg. *f* *dim.*

Cor. (F) *f* *dim.*

Cort. (Bb) *pp*

I II Tbni. *pp*

III *pp*

Trg.

MAR. man - - - do - lins tun - - - ing, We la - - - -

GIU. man - do - lins tun - ing, We la - zi - ly thrum, Our man - do - lins tun - ing, We

I VI. *f* *div. pizz.* *dim.*

II *f* *dim.*

Vla. *f* *pizz.* *dim.*

Vc. *f* *pizz.* *dim.*

Cb. *f* *dim.*

373 R

Fl. *p*

Ob.

Cl. (Bb) *mf*

Fg. *mf*

Cor. (F) *p*

Cor. (Bb)

I
II
Tbni.

III

Trg.

MAR. *8*
- - - zi - ly ——— thrum. Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

GIU. *8*
la - zi - ly la - zi - ly thrum. Our — man - do - lins —

I *p*

VI. *p* arco

II *p*

Via. *p*

Vc. *p*

Cb. *p*

379

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

MAR.

GIU.

I

VI.

II

Vla.

Vc.
Cb.

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

tun - ing, We - - - - - zi - ly thrum. Tra la la la la la

arco

385

Fl. I

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cort. (Bb)

I II

Tbni. I II III

Trg.

MAR.

GIU.

I VI.

II

Vla.

Vc.

Cb.

fp

mf

mf

tr

fp

fp

p

p

p

pizz.

p

a2

S

la, Tra la la la la la la, Tra la la la la, Tra la la la la! When ves - -

la, Tra la la la la la la, Tra la la la la, Tra la la la la! When ves - -

392

Fl.

Cl. (Bb)

MAR.

GIU.

I

VI.

II

Vla.

Vc.

Cb.

pizz.

p

- pers are ring-ing, To hope e-ver cling-ing, With songs of our sing-ing A

- pers are ring-ing, To hope e-ver cling-ing, With songs of our sing-ing A

398

a2

Fl.

Cl. (Bb)

Fg.

Cor. (F)

MAR.

GIU.

I

VI.

II

Vla.

Vc.

Cb.

p

vi-gil we keep.

vi-gil we keep.

405

Ob. *p*

Cl. (Bb) *p*

Cor. (F) *p*

MAR. When day - light is fa - - - ding, En - wrapt in night's

GIU. When day - light is fa - - - ding, En - wrapt in night's

I

VI. II

Vla.

Vc.

Cb.

411

Ob. *p* *dim.*

Cl. (Bb) *p* *dim.*

Fg. *pp*

Cor. (F)

MAR. sha - ding, With soft se - re - na - ding We

GIU. sha - ding, With soft se - re - na - ding We

I

VI. II

Vla.

Vc. *dim.*

Cb. *dim.*

418 T

Cl. (Bb) *pp*

Fg. *pp*

MAR. *pp*
lull them to sleep.

GIU. *pp*
lull them to sleep.

I VI. *pp*

II VI. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

425

Ob. *p*

Cl. (Bb) *pp*

Fg. *pp*

Cor. (F) *pp*

MAR. *pp* *espress.* *p*
With soft se - - - re - na -

GIU. *p*
We

I VI. *pizz.*

II VI. *pizz.*

Vla. *arco* *pizz.*

Vc. *pizz.*

Cb. *pizz.*

432

U

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Trg.

MAR.

GIU.

I

VI.

II

Vla.

Vc. Cb.

p

p

p

sempre p

sempre p

- - - ding We lull them to sleep, With soft se - re -

sing - - - them, We lull them to sleep, With soft se - re -

439 I.

Fl.

Ob.

Cl. (B♭)

Fg.

Cor. (F)

Trg.

MAR. *con forza*
-na - ding We lull them to sleep. We're - called gon - - - do -

GIU.
-na - ding We lull them to sleep. Tra la la la la, Tra la la la

I

VI.

II

Vla.

Vc. *arco*

Cb. *arco*

445 V

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

MAR.
-lier - i, But — that's a — va - ga - ry. Gon-do - lier - i,

GIU.
la, Tra la la la la, Tra la la la la, Trala la la la, Trala la la, la la! Gon-do - lier - i,

I

VI.

II

Vla.

Vc.

Cb.
pizz.
p

452

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Trg.

MAR.

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

GIU.

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

I

VI.

II

Vla.

Vc.

Cb.

458

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cort. (Bb)

I
II
Tbni.

III

Trg.

MAR.

GIU.

I
VI.

II

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

[cresc.]

[cresc.]

p

cresc.

p

cresc.

[cresc.]

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

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

cresc.

cresc.

cresc.

cresc.

cresc.

arco

cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

473

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F) *muta in D*

Cort.
(Bb) *muta in A*

I
II
Tbni.

Trg. *tr*

I
VI.

II

Vla.

Vc.
Cb.

Detailed description: This page of a musical score contains measures 473 through 476. The score is arranged in a system with multiple staves. The instruments and their parts are: Flute (Fl.) with a melodic line; Oboe (Ob.) with a similar melodic line; Clarinet in B-flat (Cl. (Bb)) with a melodic line; Bassoon (Fg.) with a melodic line; Horn in F (Cor. (F)) with a sustained note, marked 'muta in D' at the end; Clarinet in B-flat (Cort. (Bb)) with a sustained note, marked 'muta in A' at the end; Trumpets (I, II) and Trombones (I, II, III) with sustained notes; Trill (Trg.) with trill markings; Violin I (I) and Violin II (II) with melodic lines; Viola (Vla.) with a rhythmic accompaniment of sixteenth notes; and Cello/Double Bass (Vc. Cb.) with a melodic line. The key signature has one flat, and the time signature is common time. The page number 473 is written at the top left of the first staff.

480 Recit.

a tempo moderato

MAR. *And now to choose our brides!*

GIU. *As— all are young and fair, And*

I. *fp f p*

VI. *fp f p*

Vla. *fp f p*

Vc. Cb. *fp f p*

484

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

GIU. *am-ia-ble be-sides, We real-ly do not care A pref-rence to_ de-clare.*

I. *p*

VI. *p*

Vla. *p*

Vc. Cb. *p*

488

A

MAR. *- de - li - cate -*

GIU. *And there - fore we pro - pose To let im - par - tial Fate. Se - lect_ for_ us a*

I
VI.
II
Vla.
Vc.
Cb.

492

GIU. *mate!*

[unis.]

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

[unis.]

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

I
VI. *f fp*
II *f fp*
Vla. *f fp*
Vc.
Cb. *f fp*

496

B

Recit.

GIU. *These hand-kerchiefs up-on our*

CHOR. *- par - tial Fate_ Se - lect for them a mate?*

I VI. *trem. p*

II VI. *trem. p*

Vla. *trem. p*

Vc. *trem. p*

Cb.

500

a tempo

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

GIU. *eyes be good e-nough to bind, Then*

I VI.

II VI.

Vla.

Vc.

Cb.

504

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

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

CHOR. *Vi-va! They*

I VI. *f*

II VI. *f*

Vla. *f*

Vc. Cb. *f*

508

CHOR. *un - der-take to mar-ry a-ny two of ^{us} (them) they catch!*

I VI. *f*

II VI. *f*

Vla. *f*

Vc. Cb. *f*

512 Allegro con moto

Fig. *p*

Cor. (D) *p*

FIAMETTA
Are you peep-ing? Can you see me?

MARCO
Dark I'm keep-ing, Dark and

I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

517

Fig.

Cor. (D)

VITTORIA
If you're blind-ed Tru-ly say so.

GIUSEPPE

MAR. dream - y! All right-mind-ed Play-ers play so!

I *pizz.*

VI. II *pizz.*

Vla.

Vc.

Cb.

C

522

FIAMETTA

VITTORIA

Conduct shady! They are cheating! Surely they de-Serve a beating! This too much is, Maidens mocking, Conduct such is Truly shocking!

I VI. II Vla. Vc. Cb.

526

GIANETTA

You can spy, sir! Shut your eye, sir! You can spy, sir! Shut your eye, sir! You may use it by-and-by, sir! You can see, sir! Don't tell

TESSA

You can spy, sir! Shut your eye, sir! You can spy, sir! Shut your eye, sir! You may use it by-and-by, sir! You can see, sir! Don't tell

CHOR. You can spy, sir! Shut your eye, sir! You can spy, sir! Shut your eye, sir! You may use it by-and-by, sir! [unis.] You can see, sir! Don't tell

Fie, for shame! Fie, for shame! Fie, for shame! You can see, sir! Don't tell me, sir!

I VI. II Vla. Vc. Cb.

534 Lento

(1st time only)

CHOR.

My pa - pa he keeps three hor - ses, Black, and white, and dap - ple grey, sir;

(2nd time only)

I VI. arco *p*

II VI. arco *p*

Vla. arco *p*

Vc. Cb. arco *p*

538

CHOR.

Turn three times, then take your cour - ses, Catch which - ev - er girl you may, sir!

I VI. arco *p*

II VI. arco *p*

Vla. arco *p*

Vc. Cb. arco *p*

*) See Textual Notes

542 **Allegro moderato** *a2.* **Recit.** **a tempo**

Fl. *ff*

Ob. *ff*

Cl. (A) *ff*

Fg. *ff*

Cor. (D) *ff*

Cor. (A) *ff*

I II *ff*

Tbni. III *ff*

GIUSEPPE
I've at length achieved a cap-ture! This is Tes-sal Rap-ture,

I *fp* [*ff*]

VI. *fp* [*ff*]

II *fp* [*ff*]

Vla. *fp* [*ff*]

Vc. Cb. *ff* [*ff*]

547

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

I
II
Tbni.

III

GIU. **MARCO**
rap - ture! To me Gia-net-ta Fate has grant-ed!

CHOR.
Rap - ture, rap - ture!

I
VI.

II

Vla.

Vc.

Cb.

551 Fl. II muta
in Picc.

Fl. I. *f* *a2*

Ob. *f*

Cl. (A) *f*

Fg. *f*

Cor. (D) *f*

Cor. (A) *f*

I
II
Tbni. *f*

III *f*

MAR. *f* **GIUSEPPE**
Just the ve-ry girl I wan-ted! If you'd

CHOR. *f*
Just the ve-ry girl he wan-ted!

I *f* *p*

VI. *f* *p*

II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *p* *f* *p*

556

Ob.

Cl. (A)

Fg.

TESSA

My good-ness! This in - deed is sim - ple rude-ness.

GIU.

ra - ther change- I've no

MARCO

I

VI.

II

Vla.

Vc. Cb.

560

Ob.

Cl. (A)

Fg.

GIANETTA

Lis-ten to him! Well, I nev - er!

MAR.

pre - fer - ence what - ev - er-

I

VI.

II

Vla.

Vc. Cb.

564 **Vivace. Tempo di valse**

Fl. *ff*

Picc. *ff*

Ob. *ff*

Cl. (A) *ff* ^{a2}

Fg. *ff* ^I *dim.*

Cor. (D) *ff* *dim.*

Cort. (A) *ff*

Tbni. I *ff*

Tbni. II *ff*

Tbni. III *ff*

VI. I *ff*

VI. II *ff* *dim.*

Via. *ff* *dim.*

Vc. *ff* *dim.*

Cb. *ff* *dim.*

571

I

Fg.

Cor.
(D)

Trg.

p

GIANETTA

Thank you, gal - lant gon - do - lier - i: In a set and

div. pizz.

I

VI.

II

Vla.

Vc.
Cb.

p

578

Trg.

GIA.

for - mal mea - sure It is scarce - ly ne - ces - sa - ry To ex -

I

VI.

II

Vla.

Vc.
Cb.

585 D

Cl. (A)

Fg.

Trg.

GIA.

- press our plea - sure. Each of us to prove a trea - sure,

I

VI.

II

Vla.

Vc. Cb.

592

Cl. (A)

Fg.

Trg.

GIA.

Con - ju - gal and mo - ne - ta - ry, Glad - ly will de - vote our

I

VI.

II

Vla.

Vc. Cb.

599

Fl.

Ob.

Cl. (A)

Fg.

Trg.

GIA.
lei - sure, Gal - lant gon - do - lier - i. La la la la la, Tra la

VI. I
unis. arco

VI. II

Vla.

Vc.
pizz.

Cb.
arco

606

Fl.

Picc.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cort. (A)

Trg.

GIA.

I

VI.

II

Vla.

Vc.

Cb.

E

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

TESSA

Gay and

arco

614

Cl. (A)

TESS.

gal - lant gon - do - lier - i, Take_ us both and hold_ us tight - ly, You have

I

VI.

II

Vla.

Vc.

p

622

Fl.

Picc.

Cl. (A)

TESS.

luck ex - tr'or - di - na - ry; We might have been un - sight - ly! If we

I

VI.

II

Vla.

Vc.

pp

pp

pp

F

630

Fl.

Picc.

Fg.

Cor. (D)

TESS.

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

I

VI.

II

Vla.

Vc.

Cb.

pp

pp

p

muta in Fl

637

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

TESS.

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

I

VI.

II

Vla.

Vc.

Cb.

pp

cresc.

cresc.

cresc.

cresc.

p

p

p

p

p

644

Fl. I *[p]* **G**

Ob. *[p]*

Cl. (A)

Fg.

Cor. (D)

TESS. *- lier - i!* Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la,

I

VI.

II

Vla.

Vc. *pizz.*

Cb. *arco*

650

Fl. I

Ob.

Cl. (A)

Fg.

Cor. (D)

Cort. (A)

I
II
Tbni.

III

TESS.

la, la, la, la, la, la, la, la, la, la, la, la, la, la!

CHOR.

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

I
VI.
II

Vla.

Vc. arco.

Cb.

656

Fl. *f* *a2* *p*

Ob. *f* *p*

Cl. (A) *f* *a2* *p*

Fg. *f* *p*

Cor. (D) *p*

Cort. (A) *p*

I II
Tbni. *p*

III *p*

Trg. *p*

GIANETTA
Thank you, gal - lant gon - do - lier - i, In a

TESSA
Thank you, gal - lant gon - do - lier - i, In a

1st SOP. *p*
la! To these gal - lant gon - do - lier - i, In a

2nd SOP. *p*
la! La, la, la, la, la, la, la, la,

CHOR. *p*
la! La, la, la, la, la,

I *pizz.* *f*

VI. *p*

II *p*

Vla. *p*

Vc. *p*

Cb. *p*

670

H

Fl.
Ob.
Cl. (A)
Fg.

Cor. (D)
Cort. (A)
I
Tbni. III

Trg.

GIA.
To ex - press our plea - sure. Each of us to prove a

TESS.
To ex - press our plea - sure. Each of us to prove a

To ex - press their plea - sure. Each of us to prove a

CHOR.
la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la,

I
VI.
II
Vla.
Vc.
Cb.

684

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cort. (A)

I
II
Tbni.

III

Trg.

GIA.

TESS.

CHOR.

I
VI.

II

Vla.

Vc.
Cb.

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

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

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

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

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

arco

692 J

Fl.
Ob.
Cl. (A)
Fg.
Cor. (D)
Cor. (A)
I
II
Tbni.
III
Trg.
GIA.
la! Tra, la, la, la, la, la! Fate in
TESS.
la! Tra, la, la, la, la, la! Fate in
CHOR.
la! Tra, la, la, la, la, la! Fate in
I
VI.
II
Vla.
Vc.
Cb.

700

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

I II
Tbni.

III

Trg.

GIA.

TESS.

CHOR.

I VI.

II

Vla.

Vc. Cb.

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

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

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

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

707

Fl. *a2*

Ob.

Cl. (A) *a2*

Fg.

Cor. (D)

Cort. (A)

I
II
Tbni.

Trg.

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

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

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

I
VI.

II

Vla.

Vc.
Cb.

715

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cort. (A)

I
II
Tbni.

Trg.

GIA.

TESS.

CHOR.

I
VI.
II

Vla.

Vc.
Cb.

la, la, la, la!

la, la, la, la, la, la, la, la, la, la!

la, la, la, la, la, la, la!

tr

a2

723

Fl.
Ob.
Cl. (A)
Fg.
Cor. (D)
Cor. (A)
I
II
Tbni.
I
II
III
Trg.
I
VI.
II
Vla.
Vc. Cb.

div.
unis.
a2
div.
unis.
a2

731

Fl. I.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

I II

Tbni.

III

Trg.

I

VI.

II

Vla.

Vc. Cb.

div.

div.

Segue No. 2

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

Allegro marziale

2 Flauti

Oboe

2 Clarinetti (Bb)

2 Fagotti

2 Corni (Eb)

2 Cornetti (Bb)

Tamburo piccolo

CASILDA

DUCHESS

LUIZ

DUKE

Violino I

Violino II

Viola

Violoncello

Contrabasso

The musical score is for a 2/4 time piece in B-flat major. The tempo is marked 'Allegro marziale'. The instrumentation includes woodwinds (Flutes, Oboe, Clarinets in B-flat, Bassoons, Horns in E-flat, and Cor Anglais), percussion (small snare drum), and strings (Violins I & II, Viola, Cello, and Double Bass). The vocal parts for Casilda, Duchess, Luiz, and Duke are currently silent. The Cor Anglais part begins with a melodic line starting on a quarter rest, followed by eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, 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9

Cort. (Bb)

T. picc.

17 **A**

Cl. (Bb)

Fg.

T. picc.

p

p

mf

DUKE

From the sun - ny Span - ish shore,

I

VI.

II

Vla.

Vc. Cb.

p

p

p

23

Cl. (Bb)

Fg.

T. picc.

DUCHESS

And His

DUKE

His Grace of Pla - za - Tor'

I

VI.

II

Vla.

Vc. Cb.

29

Cl.
(Bb)

Fg.

T.picc.

DUCH.

CASILDA

Gra - ce's Duch - ess true - And His Gra - ce's daugh - ter, too -

I

VI.

II

Vla.

Vc.
Cb.

35

Cl.
(Bb)

Fg.

T.picc.

LUIZ

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

I

VI.

II

Vla.

Vc.
Cb.

41

B

Cl. (Bb)

Fg.

Cor. (Eb)

CASILDA

DUCHESS

LUIZ.

DUKE

I

VI.

II

Vla.

Vc. Cb.

p

p

p

p

p

pizz.

pizz.

pizz.

pizz.

And — if ev-er, ev-er, ev-er They get back to Spain, They will

ne - tia's shores have come: And — if ev-er, ev-er, ev-er They get back to Spain, They will

47

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(Eb)

C.A.S.

DUCH.

LUIZ

DUKE

I

VI.

II

Vla.

Vc.
Cb.

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

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

51

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(Eb)

T.pic.

CAS.

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

DUCH.

LUIZ

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

DUKE

Nei-ther that Grand-

I

arco 3 *p*

VI.

arco 3 *p*

arco 3 *p*

Vla.

arco 3 *f* *p*

Vc.
Cb.

arco 3 *f* *p*

57

C1. (Bb) *p*

Fg. *p*

T.picc. *mf*

DUKE

- ee from the Span - ish shore, The no - ble Duke of Pla - za-Tor'-

I

VI.

II

Vla.

Vc. Cb.

63

C1. (Bb)

Fg.

T.picc.

DUCHESS CASILDA

Nor His Gra - ce's Duch - ess, staunch and true - You may add, His

I

VI.

II

Vla.

Vc. Cb.

69

Cl. (Bb)

Fg.

T.picc.

CAS.

Gra - ce's daugh-ter, too-

LUIZ

And His Gra - ce's own par-ti-cu-lar drum To Ve-

I

VI.

II

Vla.

Vc. Cb.

75

Cl. (Bb)

Fg.

CASILDA

DUCHESS

LUIZ

- ne - tia's shores a-ny more will come, Ve - ne - tia's shores will come.

DUKE

I

VI.

II

Vla.

Vc. Cb.

C

tr

81

Fl.

Ob.

Cl. (Bb) *p* *a2*

Fg.

Cor. (Eb) *p*

CAS. *p* *f*

DUCH. *p* *f*

LUIZ *p* *f*

DUKE *p* *f*

I *pizz.*

VI. *pizz.*

II *pizz.*

Vla. *pizz.*

Vc. Cb. *pizz.*

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

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

Duke At last we have arrived at our destination. This is the Ducal Palace, and it is here that the Grand Inquisitor resides. As a Castilian hidalgo of ninety-five quarterings, I regret that I am unable to pay my state visit on a horse. As a Castilian hidalgo of that description, I should have preferred to ride through the streets of Venice; but owing, I presume, to an unusually wet season, the streets are in such a condition that equestrian exercise is impracticable. No matter. Where is our suite?

Luiz (*coming forward*) Your Grace, I am here.

Duch. Why do you not do yourself the honour to kneel when you address His Grace?

Duke My love, it is so small a matter! (*to LUIZ*) Still, you may as well do it. (*LUIZ kneels*)

Cas. The young man seems to entertain but an imperfect appreciation of the respect due from a menial to a Castilian hidalgo.

Duke My child, you are hard upon our suite.

Cas. Papa, I've no patience with the presumption of persons in his plebeian position. If he does not appreciate that position, let him be whipped until he does.

Duke Let us hope the omission was not intended as a slight. I should be much hurt if I thought it was. So would he. (*To LUIZ*) Where are the halberdiers who were to have had the honour of meeting us here, that our visit to the Grand Inquisitor might be made in becoming state?

Luiz Your Grace, the halberdiers are mercenary people who stipulated for a trifle on account.

Duke How tiresome! Well, let us hope the Grand Inquisitor is a blind gentleman. And the band who were to have had the honour of escorting us? I see no band!

Luiz Your Grace, the band are sordid persons who required to be paid in advance.

Duch. That's so like a band!

Duke (*annoyed*) Insupportable difficulties meet me at every turn!

Duch. But surely they know His Grace?

Luiz Exactly—they know His Grace.

Duke Well, let us hope that the Grand Inquisitor is a deaf gentleman. A cornet-à-piston would be something. You do not happen to possess the accomplishment of tootling like a cornet-à-piston?

Luiz Alas no, your Grace! But I can imitate a farmyard.

Duke (*doubtfully*) I don't see how that would help us. I don't see how we could bring it in.

Cas. It would not help us in the least. We are not a parcel of graziers come to market, dolt! (*LUIZ rises*)

Duke My love, our suite's feelings! (*To LUIZ*) Be so good as to ring the bell and inform the Grand Inquisitor that His Grace the Duke of Plaza-Toro, Count Matadoro, Baron Picadoro—

Duch. And suite—

Duke And suite—have arrived at Venice, and seek—

Cas. Desire—

Duch. Demand!

Duke And demand an audience.

Luiz Your Grace has but to command.

Duke (*much moved*) I felt sure of it—I felt sure of it! (*Exit LUIZ into Ducal Palace*) And now, my love—(*aside to DUCHESS*), shall we tell her? I think so—(*aloud to CASILDA*) And now, my love, prepare for a magnificent surprise. It is my agreeable duty to reveal to you a secret which should make you the happiest young lady in Venice!

Cas. A secret?

Duch. A secret which, for State reasons, it has been necessary to preserve for twenty years.

Duke When you were a prattling babe of six months old you were married by proxy to no less a personage than the infant son and heir of His Majesty, the immeasurably wealthy King of Barataria!

Cas. Married to the infant son of the King of Barataria? Was I consulted? (*DUKE shakes his head*) Then it was a most unpardonable liberty!

Duke Consider his extreme youth and forgive him. Shortly after the ceremony the misguided monarch abandoned the creed of his forefathers, and became a Wesleyan Methodist of the most bigoted and persecuting type. The Grand Inquisitor, determined that the innovation should not be perpetuated in Barataria, caused your smiling and unconscious husband to be stolen and conveyed to Venice. A fortnight since the Methodist Monarch and all his Wesleyan Court were killed in an insurrection, and we are here to ascertain the whereabouts of your husband, and to hail you, our daughter, as Her Majesty, the reigning Queen of Barataria! (*Kneels*)

(*During this speech LUIZ re-enters*)

Duch. Your Majesty! (*Kneels*)

Duke It is at such moments as these that one feels how necessary it is to travel with a full band.

Cas. I, the Queen of Barataria! But I've nothing to wear! We are practically peniless!

Duke That point has not escaped me. Although I am, unhappily, in straitened circumstances at present, my social influence is something enormous; and a Company, to be called the Duke of Plaza-Toro, Limited, is in course of formation to work for me. An influential directorate has been secured, and I shall myself join the Board after allotment.

Cas. Am I to understand that the Queen of Barataria may be called upon at any time to witness her honoured sire in process of liquidation?

Duch. The speculation is not exempt from that drawback. If your father should stop, it will, of course, be necessary to wind him up.

Cas. But it's so undignified—it's so degrading! A Grandee of Spain turned into a public company! Such a thing was never heard of!

Duke My child, the Duke of Plaza-Toro does not follow fashions—he leads them. He always leads everybody. When he was in the army he led his regiment. He occasionally led them into action. He invariably led them out of it.

No. 3 Song- Duke of Plaza- Toro

Allegro marziale

2 Flauti

Oboe

2 Clarinetti (A)

2 Fagotti

2 Corni (Eb)

Tamburo piccolo

CASILDA

DUCHESS

LUIZ

DUKE

Violino I

Violino II

Viola

Violoncello

Contrabasso

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

1. In—
2. When,
3. When

6

Fl.

Cl. (A)

T. picc.

DUKE

en - ter - prise of mar - tial kind, When there was a - ny - fight - ing, He -
 to e - vade Des - truction's hand, To hide they all - pro - ceed - ed, No -
 told that they would all be shot Un - less they left the ser - vice, That.

I VI.

II VI.

Vla.

Vc. Cb.

10

Fl.

Ob.

Cl. (A)

DUKE

led his regi - ment from be - hind - He found it less - ex - ci - ting. But -
 sol - dier in that gal - lant band Hid half as well as he did. He -
 he - ro he - si - ta - ted not, So mar - vel - lous his - nerve is. He -

I VI.

II VI.

Vla.

Vc. Cb.

14

Ob.

DUKE

when a - way his regi - ment ran, His place was - at the fore, O - That
 lay con - ceal'd through - out the war, And so pre - served his gore, O! That
 sent his re - sig - na - tion in, The first of - all his corps, O! That

I
 VI.

II

Vla.

Vc.
 Cb.

18

F1.

Cl.
 (A)

CASILDA

1. In the
 2. In
 3. To

DUCHESS

LUIZ

1. In the
 2. In
 3. To

DUKE

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

I
 VI.

II

Vla.

Vc.
 Cb.

22

Fl.

Ob.

Cl. (A)

Fg.

Cor. (Eb)

CAS.

DUCH.

LUIZ

DUKE

I

VI.

II

Vla.

Vc. Cb.

p

p

pizz.

pizz.

pizz.

pizz.

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

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

26

Fl.

Ob.

Cl. (A)

Fg.

Cor. (Eb)

T. picc.

CAS.

DUCH.

LUIZ

DUKE

I

VI.

II

Vla.

Vc. Cb.

1&2

a2

arco

arco

arco

arco

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

30 3

Fl. *ff* *a2*

Ob. *ff*

Cl. (A) *ff* *a2*

Fg. *ff*

Cor. (E \flat) *ff*

CAS.

- To - ro! That ve-ry knowing, O-ver-flowing, Ea-sy-going Pa-la-din, The Duke of Pla-za- To - ro!

DUCH.

LUIZ

- To - ro! That ve-ry knowing, O-ver-flowing, Ea-sy-going Pa-la-din, The Duke of Pla-za- To - ro!

DUKE

I *arco* *div.* *ff*

VI. *arco* *div.* *ff*

II *arco* *ff*

Vla. *arco*

Vc. *arco*

Cb. *arco*

35

Fl.
Ob.
Cl. (A)
Fg.
Cor. (Eb)
I
VI.
II
Vla.
Vc. Cb.

ff

ff

ff

ff

This musical system covers measures 35 to 38. It features ten staves: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais in E-flat (Cor. (Eb)), Violin I (I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The Flute and Clarinet parts have melodic lines with slurs and accents. The Bassoon, Cor Anglais, and Viola parts play a steady accompaniment of eighth notes. The Violin I and II parts play a rhythmic pattern of eighth notes. The Bassoon, Cor Anglais, and Viola parts are marked with a fortissimo (*ff*) dynamic.

39

Fl.
Ob.
Cl. (A)
Fg.
Cor. (Eb)
I
VI.
II
Vla.
Vc. Cb.

This musical system covers measures 39 to 42. It features the same ten staves as the previous system. The Flute and Clarinet parts continue their melodic lines. The Bassoon, Cor Anglais, and Viola parts continue their accompaniment. The Violin I and II parts continue their rhythmic pattern. The system concludes with a double bar line.

No. 4 Recit. & Duettino- Casilda & Luiz

Allegro vivace

*)

2 Flauti *ff*

Oboe *ff*

2 Clarinetti (A) *ff*

2 Fagotti *ff*

2 Corni (E \flat) *ff*

2 Cornetti (A) *ff*

I
II
Tromboni *ff*

III *ff*

CASILDA

LUIZ

Oh,rap-ture,

Oh,rap-ture,

*)

Violino I *ff*

Violino II *ff*

Viola *ff*

Violoncello *ff*

Contrabasso *ff*

*) See Textual Notes

9

Cl. (A)

Fg.

CAS.

LUIZ

I

VI.

II

Vla.

Vc. Cb.

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

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

13

Cl. (A)

Fg.

CAS.

LUIZ

VI.

Vla.

Vc. Cb.

muta in Bb

Recit.

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

tear them!

p

p

p

p

17

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

I VI. p

II f p

Vla. f p

Vc. f p

Cb. f

21 **Andante moderato ed espressivo**

Fl. I p

Cl. (Bb) I p

CAS. I will a - tone for my dis - dain - ing! Ah, well - be - lov - ed, Mine an - gry

I VI. p

II p

Vla. p

Vc. p

Cb. p

27

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

CAS.

LUIZ

I VI.

II

Vla.

Vc. Cb.

p

p

frown — is but a gown That serves to dress My gen - tle-ness!

Ah, well-be-

33

Cl. (Bb)

Fg.

LUIZ

I VI.

II

Vla.

Vc. Cb.

-lov - ed, Thy cold dis-dain, It gives no pain— 'Tis mer - cy played In mas-que-rade!

39

Fl. I

Ob.

Fg.

Cor. (F)

CAS.

LUIZ

I

VI. II

Vla.

Vc. Cb.

p

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

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

44

Fl. I

Ob.

Cl. (Bb)

Fg.

Cor. (F)

CAS.

LUIZ

I

VI. II

Vla.

Vc. Cb.

cresc. *mf* *dim.*

lov - ed! Mine an - gry frown is but a gown That serves to

Ah, well-be - lov - ed! Thine an - gry frown is but a gown That serves to

50

Fl. I
Ob.
Cl. (Bb)
Fg.
Cor. (F)
CAS.
LUIZ
I
VI.
II
Vla.
Vc. Cb.

dress My gen - tle-ness! Ah, well-be -
dress Thy gen - tle-ness! Ah, be - lov - - - ed! Ah,

p *mf* *dim.*

57

Fl. I
Cl. (Bb)
Fg.
Cor. (F)
CAS.
LUIZ
I
VI.
II
Vla.
Vc. Cb.

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

p *pizz.*

Cas. O Luiz, Luiz—what have you said! What have I done! What have I allowed you to do!

Luiz Nothing, I trust, that you will ever have reason to repent. (*Offering to embrace her*)

Cas. (*Withdrawing from him*) Nay, Luiz, it may not be. I have embraced you for the last time.

Luiz (*amazed*) Casilda!

Cas. I have just learnt, to my surprise and indignation, that I was wed in babyhood to the infant son of the King of Barataria!

Luiz The son of the King of Barataria? The child who was stolen in infancy by the Inquisition?

Cas. The same. But, of course, you know his story.

Luiz Know his story? Why, I have often told you that my mother was the nurse to whose charge he was entrusted!

Cas. True. I had forgotten. Well, he has been discovered, and my father has brought me here to claim his hand.

Luiz But you will not recognise this marriage? It took place when you were too young to understand its import.

Cas. Nay, Luiz, respect my principles and cease to torture me with vain entreaties. Henceforth my life is another's.

Luiz But stay—the present and the future—*they* are another's; but the past—that at least is ours, and none can take it from us. As we may revel in naught else, let us revel in that!

Cas. I don't think I grasp your meaning.

Luiz Yet it is logical enough. You say you cease to love me?

Cas. (*demurely*) I say I *may* not love you.

Luiz Ah, but you do not say you *did* not love me?

Cas. I loved you with a frenzy that words are powerless to express—and that but ten brief minutes since!

Luiz Exactly. My own—that is, until ten minutes since, my own—my lately loved, my recently adored—tell me that until, say a quarter of an hour ago, I was all in all to thee! (*embracing her*)

Cas. I see your idea. It's ingenious; but don't do that.

(*releasing herself*)

Luiz There can be no harm in revelling in the past.

Cas. None whatever; but an embrace cannot be taken to act retrospectively.

Luiz Perhaps not!

Cas. We may recollect an embrace—I recollect many—but we must not repeat them.

Luiz Then let us recollect a few!

(*A moment's pause, as they recollect, then both heave a deep sigh*)

Luiz Ah, Casilda, you were to me as the sun is to the earth!

Cas. A quarter of an hour ago?

Luiz About that.

Cas. And to think that, but for this miserable discovery, you would have been my own for life!

Luiz Through life to death—a quarter of an hour ago!

Cas. How greedily my thirsty ears would have drunk the golden melody of those sweet words a quarter—well, it's now about twenty minutes since. (*Looking at her watch*)

Luiz About that. In such a matter one cannot be too precise.

Cas. And now our love, so full of life, is but a silent, solemn memory!

Luiz Must it be so, Casilda?

Cas. Luiz, it must be so!

No. 5 Duet- Casilda & Luiz

Andante

2 Flauti

Oboe

2 Clarinetti (Bb)

2 Fagotti

2 Corni (Db)

CASILDA

LUIZ

Violino I

Violino II

Viola

Violoncello

Contrabasso

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

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

6

Fl.

Ob.

Cl. (Bb)

Fg.

LUIZ

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

VI. I

VI. II

Vla.

Vc.

Cb.

11

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (Db)

LUIZ

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

VI. I

VI. II

Vla.

Vc.

Cb.

Tranquillo

16

Fl. *p*

Ob. *p*

Cl. (Bb) *p* *pp*

Fg. *p* *pp*

Cor. (Db) *p* *pp*

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

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

I *pp* div.

VI. *pp* div.

II *pp* div.

Vla. *pp* div.

Vc. *pp* div.

Cb. *pp*

21

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (Db)

CAS.

LUIZ

I

VI.

II

Vla.

Vc.

Cb.

days that were—that ne- ver will be more! Oh, bu-ry, bu-ry love that all con- demn, And let the

days that were—that ne- ver will be more! Oh, bu-ry, bu-ry love that all con- demn, And let the

26

Ob.

Cl.
(Bb)

Fg.

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

LUIZ
dim.
whirl-wind mourn its re - qui - em!

I
VI.
unis.

II
unis.

Vla.
unis.

Vc.
unis.

Cb.

f

p

31

Cor.
(Db)

CAS.
leaves - As ga - ther'd flowers - ah, woe is me! Dead as the gar - ner'd sheaves, That love of ours - ah,

I

VI.
II

Vla.

Vc.

Cb.

p

35

Fl. I

Ob.

Cl. (Bb)

Fg.

CAS.

woe is mel Born but to fade and die When hope was high,

VI. I

VI. II

Vla.

Vc.

Cb.

p

pizz.

arco

39

Tranquillo

Fl. I

Ob.

Cl. (Bb)

CAS.

Dead and as far a - way As yes - ter-day - ah, woe is mel

VI. I

VI. II

Vla.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

48

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (Db)

CAS.

LUIZ

VI. I

VI. II

Vla.

Vc.

Cb.

bu-ry, bu-ry love that all con-demn, And let the whirl-wind mourn its re - qui

bu-ry, bu-ry love that all con-demn, And let the whirl-wind mourn its re - qui

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

unis. *unis.*

53

Fl.

Cl. (Bb)

Fg.

Cor. (Db)

CAS.

LUIZ

I

II

Via.

Vc.

Cb.

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

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

Duke My child, allow me to present to you His Distinction Don Alhambra del Bolero, the Grand Inquisitor of Spain. It was His Distinction who so thoughtfully abstracted your infant husband and brought him to Venice.

Don Al. So this is the little lady who is so unexpectedly called upon to assume the functions of Royalty! And a very nice little lady, too!

Duke Jimp, isn't she?

Don Al. Distinctly jimp. Allow me. (*Offers his hand. She turns away scornfully*) Naughty temper!

Duke You must make some allowance. Her Majesty's head is a little turned by her access of dignity.

Don Al. I could have wished that Her Majesty's access of dignity had turned it in this direction.

Duch. Unfortunately, if I am not mistaken, there appears to be some little doubt as to His Majesty's whereabouts.

Cas. (*aside*) A doubt as to his whereabouts? Then we may yet be saved!

Don Al. A doubt? Oh dear no—no doubt at all! He is here, in Venice, plying the modest but picturesque calling of a gondolier. I can give you his address—I see him every day! In the entire annals of our history there is absolutely no circumstance so entirely free from all manner of doubt of any kind whatever! Listen, and I'll tell you all about it.

No. 6 Song- Don Alhambra

with Casilda, Duchess, Luiz & Duke

Allegretto non troppo vivo

Flauto

Piccolo

Oboe

2 Clarinetti (B)

2 Fagotti

2 Corni (E)

DON ALHAMBRA

CASILDA

DUCHESS

LUIZ

DUKE

Violino I

Violino II

Viola

Violoncello

Contrabasso

The musical score is written for a full orchestra and vocal soloists. The tempo is **Allegretto non troppo vivo**. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The score begins with a forte (*f*) dynamic. The woodwinds (Flute, Piccolo, Oboe, Clarinets, Bassoons) play a rhythmic melody. The strings provide harmonic support. The vocal parts (DON ALHAMBRA, CASILDA, DUCHESS, LUIZ, DUKE) are currently silent. The score concludes with a *dim.* (diminuendo) marking in the string parts.

6

DON AL.

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

I

VI.

II

Vla.

Vc.

Cb.

11

DON AL.

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

I

VI.

II

Vla.

Vc.

Cb.

*) Sullivan's note in AUT: 4th verse ♪

15

DON AL. **)*

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

I
VI.
II
Vla.
Vc.
Cb.

19

Cl. (Bb) *p*

Fg. *p*

DON AL.

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

I
VI.
II
Vla.
Vc.
Cb.

*) Sullivan's note in AUT: 2nd verse ☺

23

Fl.

Cl. (Bb)

Fg.

Cor. (Eb)

DON AL.

I

VI.

II

Vla.

Vc.

Cb.

p

a2

a2

p

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

27 1, 2 & 3

Fl.

Cl. (Bb)

Fg.

Cor. (Eb)

DON AL.

pos - si-ble doubt what - ev-er. 2. Time
 pos - si-ble doubt what - ev-er. 3. But
 pos - si-ble doubt what - ev-er. 4. The
 pos - si-ble doubt what -

CASILDA & DUCHESS

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

LUIZ & DUKE

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

I

VI.

II

Vla.

Vc.

Cb.

32

Fl.

Cl. (B \flat)

Fg.

Cor. (E \flat)

DON AL.
- ev-er!

CAS & DUCH
A tale so free from ev - 'ry doubt- All prob-a-ble, pos - si-ble

LUIZ & DUKE
A tale so free from ev - 'ry doubt- All prob-a-ble, pos - si-ble

I

VI.

II

Vla.

Vc.

Cb.

36

Fl.

Picc.

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

CAS. & DUKE

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

LUIZ & DUKE

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

I. Vi.

II. Vi.

Vla.

Vc.

Cb.

Cas. Then do you mean to say that I am married to one of two gondoliers, but it is impossible to say which?

Don Al. Without any doubt of any kind whatever. But be reassured: the nurse to whom your husband was entrusted is the mother of the musical young man who is such a past-master of that delicately modulated instrument (*indicating the drum*). She can, no doubt, establish the King's identity beyond all question.

Luiz Heavens! How did he know that?

Don Al. My young friend, a Grand Inquisitor is always up to date. (*To CAS.*) His mother is at present the wife of a highly respectable and old-established brigand, who carries on an extensive practice in the mountains around Cordova. Accompanied by two of my emissaries, he will set off at once for his mother's address. She will return with them, and if she finds any difficulty in making up her mind, the persuasive influence of the torture chamber will jog her memory.

No. 7 Recit.- Casilda & Don Alhambra

Allegro con brio

Flauto

Piccolo

Oboe

2 Clarinetti (A)

2 Fagotti

2 Corni (F)

2 Cornetti (A)

I
II
Tromboni

III

Timpani

CASILDA

Recit.

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

DON ALHAMBRA

Violino I

Violino II

Viola

Violoncello

Contrabasso

5

Fl.

Picc.

Ob.

Cl. (A)

Fg.

Cor. (F)

Cor. (A)

I
II
Tbni.

III

Timp.

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

I
VI.
II

Vla.

Vc.
Cb.

9

Fl.

Picc.

Ob.

Cl. (A)

Fg.

Cor. (F)

Cor. (A)

I
II
Tbni.

III

Timp.

CAS.

DON
AL.

I
VI.
II

Vla.

Vc.
Cb.

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

Sub-mit to

Detailed description: This is a page of a musical score, page 171, starting at measure 9. The score is for a full orchestra and two vocal soloists. The orchestral parts include Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (F) (Cor. (F)), Cor Anglais (A) (Cor. (A)), Trumpets (I, II, III), Trombones (I, II, III), Timpani (Timp.), Cymbals (CAS.), Violins (I, VI., II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The vocal soloists are Don Alvaro (DON AL.) and Caspar (CAS.). The vocal lines are in a single staff. The lyrics for the vocalists are: "Which is the Prince, and which the Gon-do - lier?" and "Sub-mit to". The instrumental parts feature various rhythmic patterns, including triplets and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 3/4. The score is written in a standard musical notation with a grand staff for each instrument and a single staff for the vocalists.

19

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
DON AL.
I
VI II
Vla.
Vc. Cb.

Fate without un-seem-ly wran-gle: Such complications fre-quent-ly oc-cur-

17

Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
DON AL.
I
VI II
Vla.
Vc. Cb.

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

p

attaca il Quintetto

No. 8 Quintet- Casilda, Duchess, Luiz, Duke & Don Alhambra

Allegretto moderato

Flauto

Piccolo

Oboe

2 Clarinetti
(A)

2 Fagotti

2 Corni
(F)

Triangolo

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

DUCHESS

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

DUKE

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

Violino I
p

Violino II
p

Viola
p

Violoncello
p

Contrabasso
p

5

Cl. (A)

Fg.

CAS.

DUCH.

LUIZ

DUKE

DON AL.

I

VI.

II

Vla.

Vc.

Cb.

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

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

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

p

p

10

Ob.

Cl. (A)

Fg.

Cor. (F)

CAS.

DUCH.

LUIZ

DUKE

DON AL.

I VI.

II VI.

Vla.

Vc.

Cb.

Care's a can-ker that be-nums.

Life's a pud - ding full of plums,

Life's a pud - ding full of

Life's a pud - ding full of

14 A

Fl. *p*

Picc. *p*

Ob.

Fg.

Cor. (F) I

Trg. *p*

CAS. *p* *p*

plums, Care's a can-ker that be - numbs. Where - fore waste our e - lo -

DUCH. *p* *p*

LUIZ *p* *p*

plums, Care's a can-ker that be - numbs. Where - fore waste our e - lo -

DUKE *p* *p*

DON AL. *p* *p*

plums, Care's a can-ker that be - numbs. Where - fore waste our e - lo -

I

VI. II

Vla.

Vc.

Cb.

18

Fl.

Picc.

Trg.

CAS.
- cu - tion On im - pos - si - ble so - lu - tion? Life's a plea - sant in - sti -

DUCH.

LUIZ
- cu - tion On im - pos - si - ble so - lu - tion? Life's a plea - sant in - sti -

DUKE

DON AL.
- cu - tion On im - pos - si - ble so - lu - tion? Life's a plea - sant in - sti -

I VI.

II VI.

Vla.

Vc.

Cb.

22 un poco rit.

Cl. (A) I

Fg. I

CAS. *f* *p*

DUCH. *f* *p*

LUIZ *f* *p*

DUKE *f* *p*

DON AL. *f* *p*

- tu - tion, Let us take it as it comes, Let us take it as it comes!

I

VI. I

VI. II

Vla. *f*

Vc. *f*

B 27 *a tempo*

CAS. *p*

DUCH. *p*

LUIZ *p*

DUKE *p*

DON AL. *p*

Set a - side the dull e - nig - ma, We shall guess it all too soon;

I

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

31

Fl. *cresc.*

Ob. *cresc.*

Cl. (A) *cresc.*

Fg. *p cresc.*

Cor. (F) *p cresc.*

CAS. *cresc.*
Fai - lure brings no kind of stig - ma - Dance we to an - o - ther tune!

DUCH. *cresc.*
Fai - lure brings, Fai - lure brings no kind of stig - ma -

LUIZ *cresc.*
Fai - lure brings no kind of stig - ma - Dance we

DUKE *cresc.*
Fai - lure brings no kind of stig - - - ma - Dance we to an -

DON AL. *cresc.*
Fai - lure brings no kind of stig - - - ma - Dance we to an -

I VI. *cresc.*

II VI. *cresc.*

Vla. *cresc.*

Vc. Cb. *cresc.*

C

35

Fl.

Picc. *cresc.*

Ob.

Cl. (A)

Fg.

Cor. (F)

CAS.

DUCH.

LUIZ

DUKE

DON AL.

I

VI. II

Vla.

Vc.

Cb.

Dance we to an-o-ther tune! String the lyre and fill the

Dance we to an-o-ther tune! String the lyre and

to an-o-ther tune! String the lyre and fill the cup,

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

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

div.

39

Fl.

Picc.

Ob.

Cl. (A)

Fg.

Cor. (F)

CAS.

DUCH.

LUIZ

DUKE

DON AL.

I

VI.

II

Vla.

Vc.

Cb.

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

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

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

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

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

43 E

Fl. *p*

Picc. *p*

Ob.

Cl. (A) *a2* *p*

Fg. *p*

Cor. (F) *p*

Trg. *p*

CAS. *p*
sup. — Hop and skip to Fancy's fid-dle, Hands a-cross and down the middle, Life's perhaps the on-ly

DUCH. *p*

LUIZ *p*
sup. Hop and skip to Fancy's fid-dle, Hands a-cross and down the middle, Life's perhaps the on-ly

DUKE *p*

DON AL. *p*
sup. Hop and skip to Fancy's fid-dle, Hands a-cross and down the middle, Life's perhaps the on-ly

I *p*

VI. II *p*

Vla. *p*

Vc. *pizz.*

Cb. *p* *pizz.*

52

Fl.

Picc.

Ob.

Cl.
(A)

Fg.

Cor.
(F)

CAS.

DUCH.

LUIZ

DUKE

DON
AL.

I

VI.

II

Vla.

Vc.

Cb.

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

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

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

56

Fl.

Picc.

Ob.

Cl. (A)

Fg.

Cor. (F)

Tri.

CAS.

DUCH.

LUIZ

DUKE

DON AL.

I

VI.

II

Vla.

Vc.

Cb.

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

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

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

pizz. arco

pizz. arco

pizz. arco

pizz. arco

61

Fl.
Picc.
Ob.
Cl. (A)
Fg.
Cor. (F)
Trg.
I
VI.
II
Vla.
Vc. Cb.

Detailed description: This page of a musical score, numbered 186, contains measures 61 through 65. The score is arranged in a system of ten staves. The top five staves are for woodwinds: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The next three staves are for brass and percussion: Cor in F (Cor. (F)), Trombone (Trg.), and a staff for Violin I (I). The bottom three staves are for strings: Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The score is written in a key signature of one flat and a common time signature.

Segue No. 9

B

8

Fl.

Picc.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

CHOR.

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

Bride - groom and bride!

I

VI.

II

Vla.

Vc.

Cb.

13 C

Fl.

Picc.

Ob.

Cl. (Bb)
a2

Fg.

Cor. (F)

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

Ah!

I

VI.

II

Via.

Vc.

Cb.

29 Allegretto grazioso

TESSA

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

I VI. p

II p

Vla. p

Vc. p

Cb. p

Detailed description: This block contains the musical score for measures 29 through 33. It features a vocal line for Tessa and an orchestral accompaniment. The vocal line begins with a rest in measure 29, followed by the lyrics "When a mer-ry mai-den mar-ries, Sor-row goes and plea-sure" across measures 30-33. The orchestral parts include Violin I and II, Viola, Violoncello, and Contrabass, all marked with a piano (*p*) dynamic. The music is in 3/4 time and features a light, graceful character.

34

tar-ries; Ev-ry sound be-comes a song, All is right and no-thing's wrong!

Cl. (Bb) p

Fg. p

TESSA

I VI. p

II p

Vla. p

Vc. p

Cb. p

Detailed description: This block contains the musical score for measures 34 through 38. It features a vocal line for Tessa and an orchestral accompaniment. The vocal line begins with a rest in measure 34, followed by the lyrics "tar-ries; Ev-ry sound be-comes a song, All is right and no-thing's wrong!" across measures 35-38. The orchestral parts include Clarinet in Bb and Bassoon, both marked with a piano (*p*) dynamic, and Violin I and II, Viola, Violoncello, and Contrabass, all marked with a piano (*p*) dynamic. The music continues in 3/4 time.

39 **D**

Fl.

Ob.

Cl. (Bb)

Fg.

TESS.

From to-day and ev-er af - ter Let our tears be tears of laugh - ter. Ev-ry sigh that finds a

I

VI.

II

Vla.

Vc.

Cb.

44

Fl.

Ob.

Cl. (Bb)

Fg.

TESS.

vent Be a sigh of sweet con - tent! When you mar-ry, mer-ry mai - den,

I

VI.

II

Vla.

Vc.

Cb.

div. pizz.

pizz.

pizz.

pizz.

E a tempo, tranquillo

49 *rall.*

Fl.

Ob.

Cl.
(Bb)

Fg.

TESS.
Then the air with love is la - den; Ev-'ry flow'r is a rose, Ev - 'ry goose be-comes a

I
VI.
II

Vla.

Vc.
p

Cb.
p

arco

arco

arco

arco

54

Fl.

Ob.

TESS.
swan, Ev-'ry kind of trou - ble goes Where the last year's snows have gone!

I
VI.
II

Vla.

Vc.
p

Cb.
p

59 **F**

Fl.

Ob.

Cl. (Bb)
p *cresc.*

Fg.
p *cresc.* *a2*

Cor. (F)
cresc.

TESS.
Sun-light takes the place of shade _____ When you mar-ry,mer-ry maid! _____

CHOR.
p *cresc.* *a*
Sun - - - light takes the place of shade When you mar-ry,mer-ry maid! When a

I
cresc.

VI.

II
cresc.

Vla.
cresc.

Vo. Cb.
cresc.

64 *rall.* *a tempo*

Fl. I

Fl. II

Ob.

Cl. (Bb)

Fg.

Cor. (F)

TESS.

CHOR.

Vl. I

Vl. II

Vla.

Vc. Cb.

p

p

p

p

p

p

p

p

p

p

Ev-ry sound be-comes a song, All is
mar-ries, Sor-row goes and plea-sure tar-ries; Ev-ry sound be-comes a song, *p*
mer - ry mai - - - den mar - ries, Ev-ry sound's a song, All is *p*

69

I Fl.

II Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

TESS. right and no - thing's wrong!

CHOR. right and no - thing's wrong!

I VI.

II VI.

Vla.

Vc. Cb.

p

Detailed description: This page of a musical score, numbered 69, contains measures 69 through 72. The score is arranged in a system with ten staves. The top five staves are for woodwinds: Flute I and II, Oboe, Clarinet in B-flat, and Bassoon. The sixth staff is for Cor Anglais in F. The seventh and eighth staves are for vocal parts, labeled TESS. and CHOR., with the lyrics "right and no - thing's wrong!". The bottom four staves are for strings: Violin I, Violin II, Viola, and Violoncello/Double Bass. The music is in a key with one sharp (F#) and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. A dynamic marking of *p* (piano) is present in the Violin I part at the end of measure 72.

74

Cl. (Bb)

Fg.

TESS.

When a mer-ry mai-den mar-ries, Sor-row goes and plea-sure tar-ries; Ev-'ry sound be-comes a

I VI.

II

Vla.

Vc.

Cb.

p

79

Ob.

Cl. (Bb)

Fg.

TESS.

song- All is right and no-thing's wrong. Gnaw-ing Care and ach-ing Sor-row

I VI.

II

Vla.

Vc.

Cb.

p

84

Fl.

Ob.

Cl.
(Bb)

Fg.

TESS.
Get ye gone un-til to - mor - row; Jea-lou-sies in grim ar - ray, Ye are things of yes - ter -

I

VI.

II

Vla.

Vc.

Cb.

89

rall.

Cl.
(Bb)

Fg.

TESS.
day! When you mar-ry, mer-ry mai-den, Then the air with joy is la - den; All the

I

VI.

II

Vla.

Vc.

Cb.

94 a tempo, tranquillo

Fl. *p*

Ob. *p*

Cl. (Bb)

Fg.

TESS. corners of the earth Ring with mu - sic sweet-ly played, Wor-ry is me-lo - dious

I VI. *arco*

II VI. *arco*

Vla.

Vc. Cb.

99

Fg.

Ob.

Cl. (Bb)

Fg.

Cor. (F) *p*

TESS. mirth, Grief is joy in mas-que-rade; Sul-len night is laugh-ing day =

CHOR. Sul - len night is laugh-ing day =

I VI.

II VI.

Vla.

Vc. Cb.

104

Fl. *cresc.* *mf* *rall.*

Ob. *cresc.* *mf*

Cl. (Bb) *cresc.* *mf*

Fg. *cresc.* *mf* a 2

Cor. (F) *mf*

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

CHOR. *cresc.* All the year is mer-ry May! All is mer-ry
cresc. All the year is mer-ry May! All is mer-ry

I VI. *mf*

II VI. *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. Cb. *cresc.* *mf*

108 **a tempo**

Fl. I *dim.* [*p*]

Fl. II [*p*]

Cl. (Bb) *dim.* [*p*]

Fg. *dim.*

Cor. (F) [*p*]

TESS. *dim.* [*p*]
All the year is mer-ry May!_ Mer-ry,mer-ry May, mer-ry,mer-ry May, All the year. is_

CHOR. [*p*]
May! Mer-ry May, mer-ry May,

VI. I *dim.* **pizz.** [*f*]

VI. II *dim.* [*p*]

Vla. *dim.* [*p*]

Vc. Cb. *dim.* [*p*]

113

The musical score for measures 113-116 includes the following parts:

- Flutes (Fl. I & II):** Both parts play a melodic line starting with a half note G4, followed by a sixteenth-note triplet of A4, B4, and C5, then a quarter note D5, and ending with a quarter rest.
- Oboe (Ob.):** Plays a melodic line starting with a half note G4, followed by a sixteenth-note triplet of A4, B4, and C5, then a quarter note D5, and ending with a quarter rest.
- Clarinet in B-flat (Cl. (Bb)):** Plays a melodic line starting with a half note G4, followed by a sixteenth-note triplet of A4, B4, and C5, then a quarter note D5, and ending with a quarter rest.
- Bassoon (Fg.):** Plays a melodic line starting with a half note G4, followed by a sixteenth-note triplet of A4, B4, and C5, then a quarter note D5, and ending with a quarter rest.
- Cor (F):** Plays a melodic line starting with a half note G4, followed by a sixteenth-note triplet of A4, B4, and C5, then a quarter note D5, and ending with a quarter rest.
- Tenors (TESS.):** Sing the lyrics "mer-ry, mer - ry May!".
- Chorus (CHOR.):** Sing the lyrics "is May!".
- Violins (Vl. I & II):** Both parts play a melodic line starting with a half note G4, followed by a sixteenth-note triplet of A4, B4, and C5, then a quarter note D5, and ending with a quarter rest. The word "arco" is written above the first measure.
- Viola (Vla.):** Plays a melodic line starting with a half note G4, followed by a sixteenth-note triplet of A4, B4, and C5, then a quarter note D5, and ending with a quarter rest. The word "arco" is written above the first measure.
- Violoncello and Contrabass (Vc. Cb.):** Both parts play a melodic line starting with a half note G4, followed by a sixteenth-note triplet of A4, B4, and C5, then a quarter note D5, and ending with a quarter rest. The word "arco" is written above the first measure.

Giu. And now our lives are going to begin in real earnest! What's a bachelor? A mere nothing—he's a chrysalis. He can't be said to live—he exists.

Mar. What a delightful institution marriage is! Why have we wasted all this time? Why didn't we marry ten years ago?

Tess. Because you couldn't find anybody nice enough.

Gia. Because you were waiting for *us*.

Mar. I suppose that *was* the reason. We were waiting for you without knowing it. (*DON ALHAMBRA comes forward*)
Hallo!

Don Al. Good morning.

Giu. If this gentleman is an undertaker, it's a bad omen.

Don Al. Ceremony of some sort going on?

Giu. (*aside*) He is an undertaker! (*Aloud*) No—a little unimportant family gathering. Nothing in *your* line.

Don Al. Somebody's birthday, I suppose?

Gia. Yes, mine!

Tess. And mine!

Mar. And mine!

Giu. And mine!

Don Al. Curious coincidence! And how old may you all be?

Tess. It's a rude question—but about ten minutes.

Don Al. Remarkably fine children! But surely you are jesting?

Tess. In other words, we were married about ten minutes since.

Don Al. Married! You don't mean to say you are married?

Mar. Oh yes, we are married.

Don Al. What, both of you?

All All four of us.

Don Al. (*aside*) Bless my heart, how extremely awkward!

Gia. You don't mind, I suppose?

Tess. You were not thinking of either of us for yourself, I presume? Oh, Giuseppe, look at him—he was. He's heart-broken!

Don Al. Oh, no, I wasn't! I wasn't!

Giu. Now, my man (*slapping him on the back*), we don't want anything in your line today, and if your curiosity's satisfied—you can go!

Don Al. You musn't call me your man. It's a liberty. I don't think you know who I am.

Giu. Not we, indeed! We are jolly gondoliers, the sons of Baptisto Palmieri, who led the last revolution. Republicans, heart and soul, we hold all men to be equal. As we abhor oppression, we abhor kings: as we detest vain-glory, we detest rank: as we despise effeminacy, we despise wealth. We are Venetian gondoliers—your equals in everything except our calling, and in that at once your masters and your servants.

Don Al. Bless my heart, how unfortunate! One of you may be Baptisto's son, for anything I know to the contrary; but the other is no less a personage than the only son of the late King of Barataria.

All What!

Don Al. And I trust—I *trust* it was that one who slapped me on the shoulder and called me his man!

Giu. One of us a king!

Mar. Not brothers!

Tess. The King of Barataria!

Gia. Well, who'd have thought it!

Mar. But which is it?

} (*Together*)

Don Al. What does it matter? As you are both Republicans, and hold kings in detestation, of course you'll abdicate at once. Good morning! (*going*)

Gia. & Tess. Oh, don't do that! (*MARCO and GIUSEPPE stop him*)

Giu. Well, as to that, of course, there are kings and kings. When I say that I detest kings, I mean I detest *bad* kings.

Don Al. I see. It's a delicate distinction.

Giu. Quite so. Now I can conceive a kind of king—an ideal king—the creature of my fancy, you know—who would be absolutely unobjectionable. A king, for instance, who would abolish taxes and make everything cheap, except gondolas—

Mar. And give a great many free entertainments to the gondoliers—

Giu. And let off fireworks on the Grand Canal, and engage all the gondolas for the occasion—

Mar. And scramble money on the Rialto among the gondoliers.

Giu. Such a king would be a blessing to his people, and if I were a king, that is the sort of king I would be.

Mar. And so would I!

Don Al. Come. I'm glad to find your objections are not insuperable.

Mar. & Giu. Oh, they're not insuperable.

Gia. & Tess. No, they're not insuperable.

Giu. Besides, we are open to conviction.

Gia. Yes; they are open to conviction.

Tess. Oh! they've often been convicted.

Giu. Our views may have been hastily formed on insufficient grounds. They may be crude, ill-digested, erroneous. I've a very poor opinion of the politician who is not open to conviction.

Tess. (to GIA.) Oh, he's a fine fellow!

Gia. Yes, that's the sort of politician for *my* money!

Don Al. Then we'll consider it settled. Now, as the country is in a state of insurrection, it is absolutely necessary that you should assume the reins of Government at once; and, until it is ascertained which of you is to be king, I have arranged that you will reign jointly, so that no question can arise hereafter as to the validity of any of your acts.

Mar. As one individual?

Don Al. As one individual.

Giu. (linking himself with MARCO) Like this?

Don Al. Something like that.

Mar. And we may take our friends with us, and give them places about the Court?

Don Al. Undoubtedly. That's always done!

Mar. I'm convinced!

Giu. So am I!

Tess. Then the sooner we're off the better.

Gia. We'll just run home and pack up a few things (*going*)—

Don Al. Stop, stop—that won't do at all—ladies are not admitted.

All What!

Don Al. Not admitted. Not at present. Afterwards, perhaps. We'll see.

Giu. Why, you don't mean to say you are going to separate us from our wives?

Don Al. (aside) This is very awkward. (*Aloud*) Only for a time—a few months. After all, what is a few months?

Tess. But we've only been married half an hour!

No. 10 Finale- Act I

Allegretto moderato

2 Flauti

Oboe

2 Clarinetti (Bb)

2 Fagotti

2 Corni (F)

Gran Cassa e Piatti (poi Triangolo, Tamburino e Timpani)

GIANETTA

Violino I

Violino II

Viola

Violoncello

Contrabasso

p

f

pizz.

Kind sir, you can - not have the
Some kind of charm you seem to

7

Fl.

Cl. (Bb)

Fg.

GIA.

heart Our lives to part From those to whom an hour a - go We were u - ni - ted!
 find In wo-man-kind-Some source of un - explain'd de - light (Un-less you're jest - ing),

I VI. II

Vla.

Vc.

Cb.

p

13

Fl.

Cl. (Bb)

Fg.

GIA.

Be-fore our flow-ing hopes you stem, Ah, look at them, And pause be-fore you deal this blow, All un-in-
 But what at-tracts you, I con-fess, I can-not guess, To me a wo-man's face is quite Un-in-ter-

I VI. II

Vla.

Vc.

Cb.

p

19

Fl. I

Ob.

Cl. (Bb)

Fg.

Cor. (F)

GIA.

- vi - - - ted! You men can nev-er un-der-stand, That heart and hand Can-
 - est - - - ing! If from my sis-ter I were torn, It could be borne- I

I

VI.

II

Vla.

Vc.

Cb.

25

A

Fl. I *mf*

Ob. [*cresc.*]

Cl. (Bb) *mf*

Fg. *cresc.* *mf*

Cor. (F) *cresc.* *mf*

GIA.
 - not be se - pa - ra - ted when We go a - year - ing; You see, you've on - ly wo - men's
 should, no doubt, be hor - ri - fied, But I could bear it; - But Mar - co's quite an - o - ther

I *cresc.* *mf*

VI. *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

Cb. *cresc.* *mf*

a tempo

37

Fl. *p*

Ob. *p*

Cl. (Bb) *p*

GIA. Ah me, you men will nev-er un-der - stand That wo-man's heart ^{*)}

VI. I *pizz.* *p* *arco*

VI. II *pizz.* *p* *arco*

Vla. *pizz.* *p* *arco*

Vc. *pizz.* *p* *arco*

Cb. *pizz.* *p* *arco*

43

Fl. ^{†)}

GIA. — is one with wo - man's hand!

VI. I *pizz.* *f* *p*

VI. II *pizz.* *f* *p*

Vla. *pizz.* *f* *p*

Vc. *pizz.* *f* *p*

Cb. *pizz.* *f* *p*

*) Small notes 2nd time only
 †) Fermata 2nd time only

L'istesso tempo

50

Recit.
DON ALHAMBRA

Do not give way to this un-called-for grief, Your se-pa-ration will be ve-ry

arco
VI. *fp*
II *arco*
Vla. *fp*
Vc. *arco*
Cb. *fp*

54

a tempo

brief. To as-cer-tain which is the King And which the o-ther, To Ba-ra-ta-ria's Court I'll bring His fos - ter -

VI. *p*
II *p*
Vla. *p*
Vc. *p*
Cb. *p*

58

Recit.

colla voce

- mo-ther; Her for-mer nurseling to de-clare She'll be de-light-ed. That set-tled, let each happy pair Be re-u -

VI. *colla voce*
II *colla voce*
Vla. *colla voce*
Vc. *colla voce*
Cb. *colla voce*

62 Andante

GIANETTA *f*

TESSA Vi-va! His ar-gu-ment is strong! Vi-val We'll not be part-ed long! Vi-val It will be set-tled

DON AL. -ni-ted.

MARCO *f*

GIUSEPPE Vi-val His ar-gu-ment is strong! Vi-val We'll not be part-ed long! Vi-val It will be set-tled

I *pizz.*

VI. I *f pizz.*

VI. II *f pizz.*

Vla. *f pizz.*

Vc. Cb. *f*

65

Fl. *a2*

Ob. *a2*

Cl. (Bb) *a2*

GIA. soon! Vi-val Then comes our ho-ney-moon! Vi-val Vi-val Vi-val

TESS. soon! Vi-val Then comes our ho-ney-moon! Vi-val Vi-val Vi-val

MAR. soon! Vi-val Then comes our ho-ney-moon! Vi-val Vi-val Vi-val

GIU. soon! Vi-val Then comes our ho-ney-moon! Vi-val Vi-val Vi-val

I *arco*

VI. I *arco*

VI. II *arco*

Vla. *arco*

Vc. Cb. *arco*

Allegro con brio

68

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Fg. *ff*

Cor. (F) *ff*

Cort. (Bb) *ff*

I II
Tbni. *ff*

III *ff*

G.C. Pi. *f*

GIANETTA (1st time only)
Then one of us will
MARCO (2nd time only)
(2) drive a-bout in a

I VI. *ff* pizz. *p*

II *ff* pizz. *p*

Vla. *ff* pizz. *p*

Vc. *ff* pizz. *p*

Cb. *ff* pizz. *p*

74

C1. (B \flat)

V1

GIA.

MAR.

V.2

I

VI.

II

Vla.

Vc.

Cb.

p

be a Queen, And sit on a gol-den throne, With a crown in - stead Of a hat on her head, And carriage and pair, With the King on her left-hand side, And a milk-white horse, As a mat-ter of course, When-

79

Ob.

C1. (B \flat)

GIA.

MAR.

I

VI.

II

Vla.

Vc.

Cb.

p

di-a-monds all her own! With a beau-ti-ful robe of gold and green, I've_ al - ways un - der -
-ev-er she wants to ride! With beau-ti-ful sil - ver shoes to wear Up - on_ her dain - ty

84 *1st time only* **B**

Fl. *p*

Ob. *p*

Cl. (Bb) *f* *dim.* a2

Fg. *f* *dim.* a2

Cor. (F) *f* *dim.* a2

V.1
 stood; I won-der whether She'd wear a feather? I ra - ther think she should! Oh, — 'tis a

TESSA *f* *p*

V.2
 feet; With end-less stocks Of beau-ti-ful frocks, And as much as she wants to eat! Oh, — 'tis a

GIUSEPPE *f* *p*

1st verse only, slight pause

I

VI.

II

Vla.

Ve.

Cb.

95

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Trg.

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

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

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

GIU.

I
arco pizz.

VI.
arco pizz.

II
arco pizz.

Vla.
arco pizz.

Vc.
arco pizz.

Cb.
arco pizz.

100

C

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

GIA.

TESS.

MAR.

GIU.

I

VI.

II

Vla.

Vc.

Cb.

1 a2

2 a2

dim.

p

reg-u-lar Roy-al Queen!

Queen!

When -

reg-u-lar Roy-al Queen!

Queen!

p

p

p

p

p

105

Fg. *p*

TESS. - ev-er she con-des - cends to walk, Be sure she'll shine at that, With her haugh-ty stare, And her

I *arco p*

VI. *arco p*

II *arco p*

Vla. *arco p*

Vc. *arco p*

Cb. *arco p*

110

Fg. *p*

TESS. nose in the air, Like a well-born aris-to - crat! At ele-gant high so - cie - ty talk She'll

I *arco p*

VI. *arco p*

II *arco p*

Vla. *arco p*

Vc. *arco p*

Cb. *arco p*

115

TESS. *ad lib. colla voce* bear a-way the bell, With her "How de do?" And her "How are you?" And her "Hope I see you

I *arco p*

VI. *arco p*

II *arco p*

Vla. *arco p*

Vc. *arco p*

Cb. *arco p*

120 D

a tempo

Fl. *p*

Ob. *p*

Cl. (Bb) *f* *dim.* *p*

Fg. *f* *dim.* *p*

Cor. (F) *f* *dim.* *p*

Trg. *p*

GIA. *f* *p*

Oh, — 'tis a glo-riousthing, I ween, To be a regu-lar Roy - al Queen! No

TESS. *f* *p*

well!"

MAR. *f* *p*

Oh, — 'tis a glo-riousthing, I ween, To be a regu-lar Roy - al Queen! No

GIU. *f* *p*

I *pizz.* *p*

VI. *pizz.* *p*

II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

126

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Trg.

G.I.A.

TESS.

MAR.

GIU.

I

VI.

II

Vla.

Vc.

Cb.

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

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

arco pizz.

arco pizz.

arco pizz.

arco pizz.

arco pizz.

131

E

Fl. *a2*

Ob.

Cl. (Bb) *a2*

Fg.

Cor. (F)

GIA.

reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

TESS.

MAR.

reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

GIU.

And no-ble lords will scrape and bow, And

I. VI.

arco
p

II.

arco
p

Vla.

arco
p

Vc. Cb.

arco
p

136

GIU. *dou-ble them in-to two, And o-pen their eyes In blank sur-prise At what-ev-er she likes to do. And*

I
Vl.

II

Vla.

Vc.
Cb.



142

Ob. *colla voce*

Cl.
(Bb)

Fg.

Cor.
(F)

GIU. *ev-'ry-bo-dy will round-ly vow She's fair as flow'rs in May, And say, "How clev-er!" At*

I
Vl.

II

Vla.

Vc.
Cb.

147

F a tempo

Fl. *p*

Ob. *p*

Cl. (Bb) *a2 f dim. p*

Fg. *a2 f dim. p*

Cor. (F) *f dim. p*

Trg. *p*

GIA. *f p*

TESS. *f p*

MAR. *f p*

GIU. *colla voce f p*

I. *pizz. p*

VI. *pizz. p*

Vla. *pizz. p*

Vc. *pizz. p*

Cb. *pizz. p*

Oh, — 'tis a glo-riou thing, I ween, To be a
 what-so-ev-er She con-des-cends to say!

153

Fl. I.

Ob.

Cl. (Bb)

Fg.

Trg.

GIA.

TESS.

MAR.

GIU.

I

VI.

II

Vla.

Vc.

Cb.

regu-lar Roy-al Queen! No half-and-half af - fair, I mean, No half-and-half af - fair, But a_

regu-lar Roy-al Queen! No half-and-half af - fair, I mean, No half-and-half af - fair, But a

arco

arco

arco

arco

arco

159

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Fg. *ff*

Cor. (F) *ff*

GIA. *ff*

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

TESS. *ff*

MAR. *ff*

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

GIU. *ff*

I. *pizz.* *ff*

VI. *pizz.* *ff*

II. *pizz.* *ff*

Vla. *pizz.* *ff*

Vc. Cb. *pizz.* *ff*

165

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

GIA.

TESS.

MAR.

GIU.

I

VI.

II

Vla.

Vc.
Cb.

arco

arco

arco

arco

be a regu-lar Roy-al Queen, A right down reg - u-lar Roy - - - al

be a regu-lar Roy-al Queen, A right down reg - u-lar Roy - - - al

171 G a²

Fl. I. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Fg. *ff*

Cor. (F)

Cort. (Bb)

I II

Tbni. III

G.C. Pi.

G.I.A.

TESS. Queen! —

MAR. Queen! —

GIU.

I VI. *ff*

II *ff*

Vla. *ff*

Vc. Cb. *ff*

183

Fl.
Ob.
Cl. (Bb)
Fg.
Cor. (F)
Cor. (Bb)
I
II
Tbni.
III
G.C. Pi.
CHOR.
I
VI.
II
Vla.
Vc.
Cb.

- mark - a - ble hi - lar-i-ty, This sud - den e - bul - li - tion of un - mi - ti-ga - ted

188 H

Fl. *a2*

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cort. (B)

Tbni. I II

Tbni. III

G.C. Pi.

CHOR. jol-li-ty? Has a - ny - bo - dy bless'd you with a sam-ple of his char-i-ty? Or

Vi. I

Vi. II

Vla.

Vc. Cb.

193 ^{a2}

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cor. (Bb)

Tbni. I II

Tbni. III

G.C. Pi.

CHOR.

VI. I

VI. II

Vla.

Vc. Cb.

have you been a - dop - ted by a gen - tle - man of qua - li - ty?

199 Moderato

Cl. (Bb) *mf*

Fg. *mf* *p* muta in Eb

Cor. (F) *mf*

MARCO

Re - ply - ing, we one in - di -

GIUSEPPE

sing As - vi - du - al, As I

I *p*

VI. *p*

Vla. *p*

Vc. Cb. *p*

205

Fg.

MAR. find I'm a king - dom I - ware you - ob -

GIU. king, To my bid you all, I'm a -

I

VI.

II

Vla.

Vc. Cb.

210

Fig.

MAR.

GIU.

I.

VI.

II.

Vla.

Vc. Cb.

-vi-lions and find I— re -

- ject To pa - pa-la-cies, But you'll - spect Your Re -

215

Fig.

MAR.

GIU.

I.

VI.

II.

Vla.

Vc. Cb.

- pub - li-can find I— re - - pub - li-can.

fal-la-cies, You'll - spect Your Re- fal-la-cies.

*)

*) See Textual Notes

221 J

Cl. (Bb) I

Fg. *p*

CHOR. *p unis.*
As they know we ob - ject To pa - vi - lions and
p unis.

I VI. *pizz.*
p pizz.

II VI. *p pizz.*

Vla. *p pizz.*

Vc. Cb. *p pizz.*
p

226

Cl. (Bb) I

Fg. *p*

CHOR. pa - la - ces, How can they re - spect Our Re - pub - li - can fal - la - cies?

I VI.

II VI.

Vla.

Vc. Cb.

231 Allegro vivace

Fl. *p*

MARCO
For ev - 'ry one who

I *arco p*

VI. *arco p*

II *arco p*

Vla. *arco p*

Vc. Cb. *arco p*

236

Fl.

MARCO
feels in-clined, Some post_ we un - der - take to find Con - ge - nial with his peace of mind - And

I

VI. II

Vla.

Vc. Cb.

241

Cl. (Bb)

MAR.

GIUSEPPE

all shall e - qual be. — The Chan-cel-lor in his pe-ruke—The Earl, the Mar - quis,

I

VI.

II

Vla.

Vc. Cb.

246

Ob.

Cl. (Bb)

GIU.

MARCO

and the Dook, The Groom, the But - ler, and the Cook—They all shall e - qual be. The

I

VI.

II

Vla.

Vc. Cb.

K

251

Ob.

Cl. (Bb)

Fg.

MAR.

I

VI.

II

Vla.

Vc. Cb.

p

Aris - to - crat who banks with Couatts, The Aris - to - crat who hunts and shoots, The Aris - to - crat who

256

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

MAR.

I

VI.

II

Vla.

Vc. Cb.

L

p

GIUSEPPE

cleans our boots - They all shall e - qual be! The No - ble Lord who rules the State - The

261

Cl. (Bb) I

Fg.

Cor. (Eb)

GIU. MARCO

No - ble Lord who cleans the plate - The No - ble Lord who scrubs the grate - They all shall e - qual

I VI.

II VIa.

Vc. Cb.

266

Cl. (Bb)

Fg.

Cor. (Eb)

MAR. GIUSEPPE MARCO

be! The Lord High Bish - op or - tho - dox - The Lord High Coach - man on the box - The

I VI.

II VIa.

Vc. Cb.

271

M

p

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

Tamb.

MAR.

GIU.

I

VI.

II

Vla.

Vc. Cb.

Lord High Vaga-bond in the stocks-They all shall e - qual be! For ev - 'ry one who

For ev - 'ry one who

Detailed description: This is a page of a musical score, page 241, starting at measure 271. The score is for an orchestra and two vocal soloists. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais in E-flat (Cor. (Eb)), Tambourine (Tamb.), Maracas (MAR.), and Guitar (GIU.). There are also staves for Violin I (I), Violin II (II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The music is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. A 'M' marking is present above the Flute staff, and a 'p' (piano) dynamic marking is present above the Flute staff in measure 274. The vocal soloists, MAR. and GIU., have lyrics: 'Lord High Vaga-bond in the stocks-They all shall e - qual be! For ev - 'ry one who' and 'For ev - 'ry one who' respectively. The score includes various musical notations such as slurs, accents, and dynamic markings.

276

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(Eb)

Tamb.

MAR.
feels in-clined, Some post we un-der-take to find Con-ge-nial with his peace of mind, Con-

GIU.
feels in-clined, Some post we un-der-take to find Con-ge-nial with his peace of mind, Con-

I

VI.

II

Vla.

Vc.
Cb.

281

N

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(Eb)

Tamb.

MAR.
-ge-nial with his peace of mind-And all shall e-qual bel Sing high, sing

GIU.
-ge-nial with his peace of mind-And all shall e-qual bel Sing high, sing

I

VI.

II

Vla.

Vc.
Cb.

287

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

Tamb.

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

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

I

VI.

II

Vla.

Vc. Cb.

293 *a2* O

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Fg. *ff*

Cor. (Eb) *ff*

Tamb. *f*

MAR. *f*
go, Where-ev-er they go, Where-ev-er they go, They all shall e - qual be!

GIU. *f*
go, Where-ev-er they go, Where-ev-er they go, They all shall e - qual be!

CHOR. *ff*
Sing high, sing

I *ff*

VI. *ff*

Vla. *ff*

Vc. Cb. *ff*

299

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

Tamb.

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

I

VI.

II

Vla.

Vc. Cb.

305

a2

P

Fl. *p*

Ob. *p*

Cl. (Bb) *a2 p*

Fg. *p*

Cor. (Eb) *p*

Cort. (Bb) *p*

I II *p*

Tbni. *p*

III *p*

Tamb. *p*

CHOR. *unis. p*

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

unis. p

The Earl, the

I VI. *p*

II *p*

Vla. *p*

Vc. Cb. *p*

311

Fl. I.

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

Cor. (Bb)

I
II

Tbni.

III

Tamb.

CHOR.

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

I

VI.

II

Vla.

Vc.
Cb.

316

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

Cor. (Bb)

I
II
Tbni.

Tamb.

CHOR.

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

I
VI.
II

Vla.

Vc.
Cb.

Q

321

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(Eb)

Cor.
(Bb)

I
II
Tbni.

III

Tamb.

CHOR.

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

I
VI.

I

Vla.

Vc.
Cb.

326

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

Cort. (Bb)

I
II
Tbni.

III

Tamb.

CHOR.

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

I
VI.
II

Vla.

Vc.
Cb.

331

Fl. I

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

Cor. (Bb)

I II

Tbni.

III

Tamb.

CHOR.

I

VI.

II

Vla.

Vc. Cb.

Fl. II muta in Picc.

a2

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

336 R

Fl. *ff*

Picc. *ff*

Ob. *ff*

Cl. (Bb) *ff* a2

Fg. *ff*

Cor. (Eb) *ff*

Cort. (Bb) *ff* a2

I II Tbni. *ff*

III *ff*

G.C. Pi. *ff*

CHOR. *ff*
 be! — Then hail O King, — Which -

I *ff*

VI. *ff*

II *ff*

Vla. *ff*

Vc. Cb. *ff*

342

Fl.

Picc.

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

Cor. (Bb)

I
II
Tbni.

G.C.
Pi.

CHOR.

- ev - er you may be, To you we

I
VI.

II

Vla.

Vc.
Cb.

348 S

Fl.

Picc.

Ob.

Cl.
(Bb)

Fg.

Cor.
(Eb)

Cor.
(Bb)

I
II
Tbni.

III

G.C.
Pi.

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

I
VI.
II

Vla.

Vc.
Cb.

354

Fl.

Picc.

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

Cor. (Bb)

I
II
Tbni.

III

G.C.
Pi.

CHOR.

hail! Hail! 0

I
VI.

II

Vla.

Vc.
Cb.

360

Fl.

Picc.

Ob.

Cl.
(Bb)

Fg.

Cor.
(Eb)

Cort.
(Bb)

I
II
Tbni.

III

G.C.
Pi.

CHOR.

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

I
VI.

II

Vla.

Vc.
Cb.

366

Fl.

Picc.

Ob.

Cl.
(Bb)

Fg.

Cor.
(Eb)

Cor.
(Bb)

I
II

Tbni.
III

I

VI.

II

Vla.

Vc.
Cb.

a2

372

Fl. *rall.*

Picc. *muta in Fl.*

Ob.

Cl. (Bb) *a2* *muta in A*

Fg.

Cor. (Eb)

Cor. (Bb) *a2*

I II Tbn. III

I VI. II

Vla.

Vc. Cb.

378 **Moderato** muta in D

Cor. (Eb)

Cor. (Bb) muta in A

I II

Tbni.

III

MARCO & GIUSEPPE **Recit.**

Then let's a - way - our is-land crown a - waits me - Con-flict-ing feel-ings rend my soul a -

I

VI.

II

Vla.

Vc. Cb.

382

MAR. & GIU.

- part! The thought of Roy-al dig - ni - ty e - lates me, But leav-ing thee be-hind me breaks my

I

VI.

II

Vla.

Vc. Cb.

S

386 GIANETTA & TESSA

Fare-well, my love; on board you must be get-ting; But while up-on the sea you gai-ly heart!

MAR. & GIU.

I. VI.

II. VI.

Vla.

Vc. Cb.

390

roam, Re-mem-ber that a heart for thee is fret-ting- The ten-der lit-tle heart you've left at home!

GIA. & TESS.

I. VI.

II. VI.

Vla.

Vc. Cb.

395 **Andante con moto**

Fl. *p* [*sim.*]

Cl. (A) *p* [*sim.*]

Fg. *pp*

Cor. (D) *pp*

GIANETTA

Now, Marco dear, My wishes hear: While you're a-way It's understood You will be good, And not too gay.

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

398

Fl. *p*

Cl. (A) *p*

GIA. *p*

To ev-ry trace Of mai-den grace You will be blind, And will not glance By a-ny chance On wo-man-kind!

Vla. *p*

Vc. *p*

Cb. *p*

400 **T**

Fl.

Cl. (A)

GIA.

Vla.

Vc.

Cb.

If you are wise, You'll shut your eyes Till we ar-rive, And not ad-dress A la-dy less Than for-ty-five.

402 a2

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

GIA.

I

VI.

II

Vla.

Vc.

Cb.

You'll please to frown On ev-'ry gown That you may see; And, oh, my pet, You won't for-get You've mar-ried me!

cresc.

dim.

p

arco

404

Fl. *p espress.*

Ob. *espress.*

Cl. (A)

Fg. *p*

Cor. (D) *espress.* *p*

GIA. And, oh, my dar - ling, oh, my pet, What - ev - er else you may for -

VI.I *p*

Vla.

Vc. Cb.

406

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

GIA. TESSA
- get, In yon-der isle be-yond the sea, Oh, don't for-get, oh, don't for-get you've mar - ried me! You'll

I VI. *p*

II VI. *p*

Vla. *p*

Vc. *pizz.* *arco* *p*

Cb. *pizz.* *p*

409 **U**

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

I
VI.
II

Vla.

Vc.

411

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

I
VI.
II

Vla.

Vc.

413

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

I
VI.
II

Vla.

Vc.

Cb. *arco*
p

415

V

Fl.

Cl. (A)

Cor. (D)

TESS.

I

VI.

II

Vla.

Vc.

Cb.

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

417

I

Fl.

Cl. (A)

Fg.

Cor. (D)

TESS.

I

VI.

II

Vla.

Vc.

Cb.

dar-ling, oh, my pet, What-ev-er else you may for-get, In yon-der isle be-yond the

419

Fl. I

Ob.

Cl. (A)

Fg.

Cor. (D)

GIANETTA

Oh, my dar-ling, oh, my pet, What-ev-er else you may for-

TESS.

sea, oh, don't for-get you've mar-ried me! Oh, my dar-ling, oh, my—

MARCO

Oh, my dar - ling, oh, my

GIUSEPPE

Oh, my dar - ling, oh, my

I

VI.

II

Vla.

Vc.

Cb.

422 1

Fl.

Ob.

Fg.

Cor.
(D)

GIA.
- get, In yon-der isle be-yond the sea, Oh, don't for - get, oh, don't for - get you've mar - ried *dim.*

TESS.
pet, In yon-der isle be-yond the sea, Oh, don't for - get, oh, don't for - get you've mar - ried *dim.*

MAR.
pet, In yon-der isle be-yond the sea, We'll not for - get, we'll not for - get we've mar - ried *dim.*

GIU.
pet, In yon-der isle be-yond the sea, We'll not for - get, we'll not for - get we've mar - ried *dim.*

I
dim.

VI.
dim.

II
dim.

Vla.
dim.

Vc.
dim.

Cb.

424

Fl. *p* *dim.*

Ob. *p* *dim.*

GIA. me! Oh, my dar-ling, oh, my pet, In yon-der isle be-yond the

TESS. me! Oh, my dar-ling, oh, my pet, In yon-der isle be-yond the

MAR. you! Oh, my dar-ling, oh, my pet, In yon-der isle be-yond the

GIU. you! Oh, my dar-ling, oh, my pet, In yon-der isle be-yond the

I *p* *dim.*

VI. *p* *dim.*

Vla. *p* *dim.*

Vc. *p* *dim.*

Cb. *p* *dim.*

427 I

Fl. *pp*

Ob. *pp*

Cl. (A) *pp*

Fg. *pp*

GIA.
sea, Oh, don't for - get you've mar - ried me!

TESS.
sea, Oh, don't for - get you've_ mar - ried me!

MAR.
sea, We'll not for - get we've_ mar - ried you!

GIU.
sea, We'll not for - get we've mar - ried you!

I *pp*

VI. *pp*

Vla. *pp*

Vc. Cb. *pp*

Allegretto moderato (à la Barcarole)

430

Fl. *p cresc.* *ff*
 Ob. *p cresc.* *ff*
 Cl. (A) *cresc.* *ff*
 Fg. *p cresc.* *ff*
 Cor. (D) *cresc.* *ff*
 Cort. (A) *p cresc.* *ff*
 I II *p cresc.* *ff*
 Tbni. *p cresc.* *ff*
 III *p cresc.* *ff*
 Timp. *f*
 CHOR. Then a-
 I *p molto cresc.* *ff*
 VI. *p molto cresc.* *ff*
 II *p molto cresc.* *ff*
 Vla. *p molto cresc.* *ff*
 Vc. *p molto cresc.* *ff*
 Cb. *ff*

434

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

Tbni. I

Tbni. II

Tbni. III

Timp.

CHOR.

VI. I

VI. II

Vla.

Vc. Cb.

a2

a2

tr

div.

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

439

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cort. (A)

I
II

Tbni.

III

Timp.

CHOR.

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

I

VI.

II

Vla.

Ve. Cb.

444

W

F1.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

I
II

Tbni.

III

CHOR.

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

I
VI.

II

Vla.

Vc.
Cb.

sf

a2

unis.

453

a2

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

I
II

Tbni.

III

Timp.

CHOR.

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

I

VI.

II

Vla.

Vc.
Cb.

463

Fl. *p*

Ob.

Cl. (A) *p*

Fg.

Cor. (D)

GIANETTA
A - way, a - way they go

TESSA
A - way, a - way they go

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

GIUSEPPE
A - way, a - way we go

p

CHOR. A - way, a - way,

p

I

VI. I

VI. II

Vla.

Vc.

Cb.

468

Y 1

Fl. *p*

Ob. *p*

Cl. (A)

Fg.

Cor. (D)

GIA.
A - way, — a - way, — where — All.

TESS.
A - way, — a - way, —

MAR.
win - ter while. Ro - - ses blow, a - way where the ro - ses — blow — All

GIU.
Where the ro - ses blow All the win - ter while.

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

I *p*

VI. *p*

II *p*

Vla. *p*

Vc. *p*

Cb. *p*

div.

478

Fl. *ff*

Ob. *ff*

Cl. (A) *ff*

Fg. *ff*

Cor. (D) *ff*

Cor. (A) *ff*

I *ff*

II *ff*

Tbni. *ff*

III *ff*

Timp. *ff*

GIA. *ff*

IESS. *ff*

MAR. *ff*

GIU. *ff*

CHOR. *ff*

I *ff*

VI. *ff*

II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

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

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

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

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

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

we we

2

483

Fl. I.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

I
II

Tbni. I
II
III

Timp.

GIA.

TESS.

MAR.

GIU.

CHOR.

I

VI. I
II

Vla.

Vc.
Cb.

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

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

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

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

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

tr *tr*
dim.

489

Fl. *largamente*

Ob. *largamente*

Cl. (A) *largamente*

Fg.

Cor. (D)

Cor. (A) *sost. e legato*

I II *sost. e legato*

Tbni. III *sost. e legato*

Timp. *mf*

I VI *largamente*

II *largamente*

Vla.

Vc. Cb.

Detailed description: This page of a musical score covers measures 489 to 493. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The second system includes Cor Anglais (Cor. (D)), Cor Anglais (A) (Cor. (A)), Trumpets I and II (I II), Trombones I, II, and III (Tbni. III), and Timpani (Timp.). The third system includes Violins I and VI (I VI), Violins II (II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The woodwinds (Fl., Ob., Cl., Fg.) play a melodic line with slurs and accents, marked *largamente*. The brass instruments (Cor., Tbni., Timp.) play sustained notes, with the Trombones and Cor Anglais marked *sost. e legato*. The strings (Vc., Vla.) play a sustained harmonic accompaniment. A trill (tr) is indicated for the Timpani in measure 493, with a dynamic marking of *mf*.

495

Fl.
Ob.
Cl. (A)
Fg.
Cor. (D)
Cor. (A)
I
II
Tbni.
III
Timp.
I
VI.
II
Vla.
Vc.
Cb.

End of Act 1

ACT TWO

The Pavilion in the Court of Barataria

No. 1 Chorus of Men

with Marco & Giuseppe

Allegretto

ff *a2*

2 Flauti

Oboe

2 Clarinetti (Bb)

2 Fagotti

2 Corni (Eb)

2 Cornetti (Bb)

I
II
Tromboni

III

Gran Cassa
Piatti

Tenors
CHORUS

Basses

Violino I

Violino II

Viola

Violoncello

Contrabasso

ff

23

Fg.

Cor. (Eb)

T.

CHOR. hap - pi-ness the ve - ry pith_ In Ba - ra-ta - ria you may see: A mon - ar-chy that's

B.

I. VI.

II. VI.

Vc. Cb.

28

Cl. (Bb)

Fg.

Cor. (Eb)

T.

CHOR. tem-pered with_ Re - pub - li-can_ E - qual-i-ty. This form of go - vern-ment we find The

B.

I. VI.

II. VI.

Vc. Cb.

p

33

Ob.

Cl.
(Bb)

Fg

T.

CHOR.

B.

I

VI.

II

Vla.

Vc.
Cb.

beau i-de-al of its kind—A des-po-ti-sm strict, com-bined With ab-so-lute e-qual-i-ty! With

39

Fl.

Cl.
(Bb)

Fg.

Cor.
(Eb)

T.

CHOR.

B.

I

VI.

II

Vla.

Vc.

Cb.

ab-so-lute e-qual-i-ty! Of hap-pi-ness the ve-ry pith. In

50

Fl. *f*

Ob. *f*

Cl. (Bb) *f*

Fg. *f*

Cor. (Eb) *f*

MARCO
Two

GIUSEPPE
Two

T. *f*

CHOR. - pub - - - li-can E-qual-i-ty!

B. *f*

I *f* *tr* *p*

VI. *f* *tr* *p*

Vla. *f* *p*

Vc. Cb. *f* *p*

56

1

Cl. (Bb)

Fg.

MAR.

GIU.

I

VI.

II

Vla.

Vc. Cb.

p

p

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

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

61

Fl.

Cl. (Bb)

Fg.

MAR.

GIU.

I

VI.

II

Vla.

Vc. Cb.

p

p

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

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

66

Fl.

Cl. (Bb)

MAR.

GIU.

I

VI.

II

Vla.

Vc. Cb.

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

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

71

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

MAR.

GIU.

I

VI.

II

Vla.

Vc. Cb.

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

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

[p]

[p]

76

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

MAR.

GIU.

VI. I

VI. II

Vla.

Vc. Cb.

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

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

81

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

MAR.

GIU.

VI. I

VI. II

Vla.

Vc. Cb.

cresc.

cresc.

cresc.

cresc.

we act in per - fect u - ni -

we act in per - fect u - ni -

86

Fl. *sf* *p*

Ob. *sf*

Cl. (Bb) *sf* *p*

Fg. *sf* *p*

Cor. (Eb) *sf* *p*

MAR. - ty! —

GIU. - ty! —

T.

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

B.

I. VI. *sf* *mf*

II. VI. *sf* *mf*

Vla. *sf* *mf*

Vc. Cb. *sf* *mf*

92

F1. *cresc.* a2

Ob. *p* *cresc.*

Cl. (Bb) *cresc.* a2

Fg. *cresc.*

Cor. (Eb) *cresc.*

T. *cresc.*

CHOR. Ba - ra - ta - ria you may see: A mon - ar - chy that's tem - per - ed with Re - pub - li - can. E - qual - i - ty. Re -

B. *cresc.*

I *cresc.* *tr*

VI. *cresc.* *tr*

II *cresc.* *tr*

Vla. *cresc.*

Vc. Cb. *cresc.*

98

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(Eb)

T.

CHOR. - pub - - - li-can E - qual-i-ty, tempered with E - qual-i-ty!

B.

I

VI.

II

Vla.

Vc.
Cb.

Mar. Gentlemen, we are much obliged to you for your expressions of satisfaction and good feeling—I say, we are much obliged to you for your expressions of satisfaction and good feeling.

All We heard you.

Mar. We are delighted, at any time, to fall in with sentiments so charmingly expressed.

All That's all right.

Giu. At the same time there is just one little grievance that we should like to ventilate.

All (*angrily*) What?

Giu. Don't be alarmed—it's not serious. It is arranged that, until it is decided which of us two is the actual King, we are to act as one person.

Giorgio Exactly.

Giu. Now, although we act as *one* person, we are, in point of fact, *two* persons.

Annibale Ah, I don't think we can go into that. It is a legal fiction, and legal fictions are solemn things. Situated as we are, we can't recognise two independent responsibilities.

Giu. No; but you can recognise two independent appetites. It's all very well to say we act as one person, but when you supply us with only one ration between us, I should describe it as a legal fiction carried a little too far.

Anni. It's rather a nice point. I don't like to express an opinion off-hand. Suppose we reserve it for argument before the full Court?

Mar. Yes; but what are we to do in the meantime?

Mar. & Giu. We want our tea.

Anni. I think we may make an interim order for double rations on their Majesties entering into the usual undertaking to indemnify in the event of an adverse decision?

Giorgio That, I think, will meet the case. But you must work hard—stick to it—nothing like work.

Giu. Oh, certainly. We quite understand that a man who holds the magnificent position of King should do something to justify it. We are called "Your Majesty", we are allowed to buy ourselves magnificent clothes, our subjects frequently nod to us in the streets, the sentries always return our salutes, and we enjoy the inestimable privilege of heading the subscription lists to all the principal charities. In return for these advantages the least we can do is to make ourselves useful about the Palace.

No. 2 Song - Giuseppe

with Chorus

Allegro non troppo

az

2 Flauti *f*

Oboe *f*

2 Clarinetti (A) *f*

2 Fagotti *f*

2 Corni (D)

2 Cornetti (A)

Tamburo piccolo

GIUSEPPE

Ris-ing ear-ly in the

Violino I *f* *p*

Violino II *f* *p*

Viola *f* *p*

Violoncello *f*

Contrabasso *f*

6

GIU. *morn-ing, We pro-ceed to light our fire, Then our Ma-jes-ty a-dorn-ing In its*

I VI. II Vla. Vc. Cb. *p*

11

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

I VI. II Vla. Vc. Cb.

16

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

I VI. II Vla. Vc. Cb. *p*

20

GIU. *8*

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

I

VI.

II

Vla.

Vc.
Cb.

24

Fl. *I*

Ob.

Cort. (A)

Tpicc.

GIU. *8*

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

I

VI.

II

Vla.

Vc.
Cb.

1st v.

2nd v.

28

I

Fl.

Ob.

Cort. (A) *ff* (v. 2 *pp*)

T. picc. *ff* (v. 2 *pp*)

GIU.

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

I

VI.

II

Vla.

Vc. Cb.

32

Ob. *p stacc.*

Fg. *p*

Cor. (D) *p*

GIU.

-tate. Af - ter that we ge - ne - ral - ly Go and dress our pri - vate va - let - (It's a ra - ther ner - vus
 fête. Then we go and stand as sen - try At the Pa - lace (pri - vate en - try), March - ing hi - ther, march - ing

VI. *stacc.*

Vla.

Vc. Cb.

35

Fl. I

Ob.

Cl. (A)

Fg.

Cor. (D)

GIU.

du-ty-he's a touch-y lit-tle man)-Write some let-ters li-te-ra-ry For our pri-vate se-cre-thi-ther, up and down and to and fro, While the war-ri-or on du-ty Goes in search of beer and

VI. I

VI. II

Vla.

Vc. Cb.

38

Fl. I

Cl. (A)

Fg.

GIU.

ta-ry-He is sha-ky in his spell-ing, so we help him if we can. Then, in view of crav-ings in-ner, We go beau-ty(And it ge-ne-ral-ly hap-pens that he has-n't far to go). He re-lieves us, if he's a-ble, Just in

VI. I

VI. II

Vla.

Vc. Cb.

stacc.

42 rall. //

GIU. *down and or-der din-ner; Then we pol-ish the Re-ga-lia and the Co-ro-na-tion Plate— Spend an time to lay the ta-ble, Then we dine and serve the cof-fee, and at half-past twelve or one, With a*

I

VI. I

VI. II

Vla.

Vc.

Cb.

45 [a tempo]

C1. (A) *p*

GIU. *hour in ti-ti-va-ting All our Gen-tle-men-in-Wait-ing; Or we run on lit-tle er-rands for the plea-sure that's em-pha-tic, We re-ti-re to our at-tic With the gra-ti-fy-ing feel-ing that our*

I

VI. I

VI. II

Vla.

Vc.

Cb.

48

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

I
 VI.
 II
 Vla.
 Vc.
 Cb.

52

Fl.
 GIU.
 du - ties are de - light - ful, and the pri - vi - le - ges great; But the pri - vi - lege and plea - sure That we
 plea - sures there are ma - ny and of trou - bles there are none; And the cul - mi - nat - ing plea - sure That we

I
 VI.
 II
 Vla.
 Vc.
 Cb.

stacc.

55

Fl.
 GIU.
 trea - sure be - yond mea - sure Is to run on " lit - tle er - rands for the Mi - nis - ters of State.
 trea - sure be - yond mea - sure Is the gra - ti - fy - ing feel - ing that our du - ty has been done!

I
 VI.
 II
 Vla.
 Vc.
 Cb.

stacc.

58

a2

Cl. (A)

Fg.

T.

CHOR.

B.

I

VI.

II

Vla.

Vc. Cb.

Oh, phi - lo - so - phers may sing Of the troubles of a king, Yet the du - ties are de - light - ful, and the
 Oh, phi - lo - so - phers may sing Of the troubles of a king, But of pleasures there are ma - ny and of

62

a2

Fl.

Cl. (A)

Fg.

T.

CHOR.

B.

I

VI.

II

Vla.

Vc. Cb.

pri - vi - le - ges great; But the pri - vi - lege and plea - sure That they trea - sure be - yond mea - sure Is to
 trou - bles there are none; And the cul - mi - nat - ing plea - sure That they trea - sure be - yond mea - sure Is the

65

Fl.

Ob.

Cl.
(A)

Fg.

Cor.
(D)

GIU.

After

T.

CHOR.

run on lit-tle er-rands for the Mi-nis-ters of State. du-ty has been done!
gra-ti-fy-ing feel-ing that their

B.

I.

VI.

II.

Vla.

Vc.
Cb.

Giu. Yet it really is a very pleasant existence. They're all so singularly kind and considerate. You don't find them wanting to do this, or wanting to do that, or saying "It's my turn now." No, they let us have all the fun to ourselves, and never seem to grudge it.

Mar. It makes one feel quite selfish. It almost seems like taking advantage of their good nature.

Giu. How nice they were about the double rations.

Mar. Most considerate. Ah! there's only one thing want-

ing to make us thoroughly comfortable.

Giu. And that is?

Mar. The dear little wives we left behind us three months ago.

Giu. Yes, it *is* dull without female society. We can do without everything else, but we can't do without that.

Mar. And if we have that in perfection, we have everything. There is only one recipe for perfect happiness.

No. 3 Song- Marco

Allegretto moderato

2 Flauti

Oboe

2 Clarinetti (B \flat)

2 Fagotti

2 Corni (D)

MARCO

Violino I

Violino II

Viola

Violoncello

Contrabasso

f

f

f

f

p

1. Take a pair of spark-ling
2. Take a pret - ty lit - tle

div. pizz.

p

div. pizz.

p

div. pizz.

p

pizz.

p

pizz.

p

6

Cl. (Bb)

Fg.

MAR.

eyes, — Hid-den, ev - er and a - non, — In a mer - ci - ful_ e - clipse —
cot — Quite a mi - nia-ture af - fair — Hunga - bout with trel - lised vine, —

I

VI.

II

Vla.

Vc.

Cb.

p

11

Cl. (Bb)

Fg.

MAR.

Do not heed their mild sur - prise — Hav - ing passed the Ru - bi - con. — Take a
Fur - nish it up - on the spot — With the trea - sures rich and rare — I've en -

I

VI.

II

Vla.

Vc.

Cb.

16

Cl. (Bb)

Fg.

MAR.

pair of ro - sy lips; ———— Take a fi - gure trim - ly planned - Such as
 - dea - vou'd to_ de - fine. ———— Live to love and love to live - You will

I

VI.

II

Vla.

Vc.

Cb.

A

21

Fl.

Ob.

Cl. (Bb)

Fg.

MAR.

ad - mi - ra - tion whets (Be par - tic - u - lar in this); Take a ten - der lit - tle
 ri - pen at your ease, Growing on the sun - ny side - Fate has no - thing more to

I

VI.

II

Vla.

Vc.

Cb.

Ob.

Cl. (Bb)

Fg.

MAR.

hand, Fringed with dain-ty fin-ger - ettes, Press _____ it, press it- in pa-ren-the-
 give. You're a dain-ty man to please If _____ you're not sat-is-fied, not sa-tis-

I

VI.

II

Vla.

Vc.

Cb.

32 **B**

Fl.

Cl. (Bb)

Fg.

Cor. (D)

MAR.

-sis;- Ah! _____ Take _____ all these, you luck-y man- Take and
 -fied. Ah! _____ Take _____ my coun-sel, hap-py man; Act up-

I

VI.

II

Vla.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

48

2 1

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (D)

pp

MAR.

can! Take my coun - sel, hap - py man;

I

VI.

II

Vla.

Vc.

Cb.

pizz.

53

I

D

Fl.

Ob.

Cl.
(Bb)

Fg.

pp

pp

Cor.
(D)

I

pp

MAR.

cresc.

Act up - on it, if you can, if you can, if you can! Act up-

I

VI.

II

Vla.

Vc.

Cb.

59

Fl.

Cl. (Bb)

Fg.

Cor. (D)

MAR. *f* *con forza*
- on it, if you can, hap - py man, if you

I *f* *arco*

VI. *f* *arco*

II *f* *arco*

Vla. *f* *arco*

Vc. *f* *arco*

Cb. *f* *arco*

64

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (D)

MAR. can!

I *f*

VI. *f*

II *f*

Vla. *f*

Vc. *f*

Cb. *f*

No. 4 Scena, Chorus of Girls, Quartet, Duet & Chorus

Allegro vivace

a2

2 Flauti
Oboe
2 Clarinetti (A)
2 Fagotti
2 Corni (D)
2 Cornetti (A)
I
II
Tromboni
III
Triangolo
CHORUS
Violino I
Violino II
Viola
Violoncello
Contrabasso

8

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cort. (A)

I II

Tbni.

III

I

VI.

II

Vla.

Vc.

Detailed description: This page of a musical score, numbered 317, contains measures 8 through 13. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The second system includes Cor Anglais (Cor. (D)), Clarinet in A (Cort. (A)), Trumpets I and II (I II), Trombones (Tbni.), and Trombone III (III). The third system includes Violin I (I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 8-10 feature active melodic lines in the woodwinds and strings, while measures 11-13 show the woodwinds and strings playing sustained notes or rests, with the strings continuing their rhythmic accompaniment.

15

F1.

Ob.

Cl. (A)

Fg.

Cor. (D)

Trg.

CHOR.

I

VI.

II

Vla.

Vc.

Cb.

ff

ff

ff

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

22

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Trg.

CHOR.

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

I

VI.

II

Vla.

Ve.

Cb.

a2

28 A

Fl. I.

Ob.

Cl. (A)

Fg.

Cor. (D)

Trg.

CHOR. -turn a-gain! To that end we've cross'd the main, And don't in-tend to re-turn a-gain! Here we

I

VI.

II

Vla.

Vc.

Cb.

34

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

CHOR. are, at risk of our lives,— And we've brought, we've brought your wives.

I

VI.

II

Vla.

Vc. Cb.

41

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Trg.

CHOR. Here we are, at the risk of our lives, — And we've brought your

I

VI.

II

Vla.

Vc.

Cb.

47

F1. *a2*

Ob.

Cl. (A) *a2*

Fg.

Cor. (D)

Trg.

CHOR. *unis.*

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

I

VI. II

Vla.

Vc.

Cb.

53 B

Fl. *a2* *p* *I*

Ob. *p*

Cl. (A) *a2*

Fg. *dim.*

Cor. (D) *dim.*

Trg.

FIAMETTA
Tho' o-

CHOR. *unis.*
-tend to re - turn - a - gain!

I *dim.*

VI. *dim.*

II *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

59

Fl. I

Ob.

Fg.

Cor. (D)

FIA.

- be - dience is strong, Cu - ri - o - si - ty's stronger - We wait - ed for long, Till we

I

VI.

II

Vla.

Vc. Cb.

65

Fl.

Ob.

Cl. (A)

FIA.

could-n't wait lon-ger.

VITTORIA

It's im - pru - dent, we know, But with-out your so - ci - e - ty Ex -

I

VI.

II

Vla.

Vc. Cb.

71

Cl. (A)

Fg.

Cor. (D)

FIA.

VITT.

VI. I

VI. II

Vla.

Vc. Cb.

Ex - is - tence was slow, And we
- is - tence was slow, And we long for va - ri - e - ty - Ex - is - tence was slow, And we

77

C

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

FIA.

VITT.

VI. I

VI. II

Vla.

Vc. Cb.

long for va - ri - e - ty! Yes, we long for va - ri - e -
long for va - ri - e - ty! Yes, we long for va - ri - e -

82

D

Fl. *f*

Ob. *f*

Cl. (A) *f*

Fg. *f*

Cor. (D) *f*

Trg. *f*

FIA. *f*
-ty! So here we are, at the risk of our lives, And we've

VIT. *f*
-ty! So here we are, at the risk of our lives, And we've

CHOR. *f*
So here we are, at the risk of our lives, And we've

I. *f*

VI. *f*

II. *f*

Via. *f*

Vc. *f*

Cb. *f*

88

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Trg.

FIA. & VITT.

CHOR.

I

VI.

II

Vla.

Vc.

Cb.

a2

unis.

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

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

94

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Trg.

FIA. & VITT.

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

unis.

GIUSEPPE

Tes - - -

CHOR.

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

unis.

I

Vl. I

Vl. II

Vla.

Vc.

Cb.

E

100

Fg.

Cor. (D)

TESSA

GIANETTA

GIU.

MARCO

Vl. I

Vl. II

Vla.

Vc. Cb.

Giu-sep - pel

Mar - co!

- sa! Gia - net - - -

107 Allegretto grazioso

Trg.

GIA.

TESS.

MAR.

Vl. I

Vl. II

Vla.

Vc. Cb.

Toss-ing in a manner fright-ful, And we
Do they keep you at a dis-tance? Or do

Af-ter sail-ing to this is-land- pop-u-lace ex-act-ing? We are all once more on dry land-
All un-aid-ed are you act-ing,

- ta!

111

Trg.

GIA.
find the change de-light-ful.
they pro-vide as-sis-tance? Tell me,
If you

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

I
VI.
II
Vla.
Vc.
Cb.

staccato sempre

114

Trg.

GIA.
are you fond of reign-ing?-How's the food and what's the wa-ges? How does
do what you ought not to, Do they give the usu-al warning? Lots of

TESS.
Does your new employ-ment please ye?-
With a horse do they e-quip you?

I
VI.
II
Vla.
Vc.
Cb.

H

117

Trg. 

GIA. 
 Roy-al-iz-ing strike you? Do you think your subjects like you?
 trumpeting and drumming? Ain't the li - ve - ry be-coming!

TESS. 
 Is it dif-fi-cult or ea-sy? I am anxious to e-lic-it, Is it
 Do the Royal tradesmen tip you? Does your human being in-ner Feed on

I 

VI. 

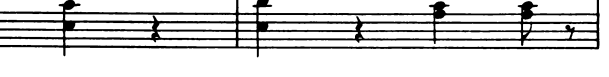
Vla. 

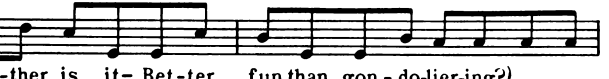
Vc. 

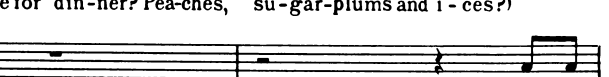
Cb. 

121

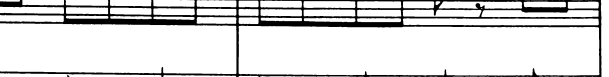
Cl. (A) 
p

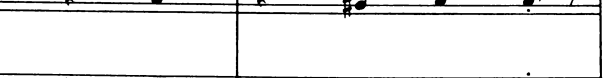
Fg. 
p

GIA. 
 Take it al - to - ge - ther, is it - Bet - ter fun than gon - do - lier - ing? } We shall
 Do they give you wine for din - ner? Pea - ches, su - gar - plums and i - ces? } We shall

TESS. 
 plain and ea - sy steer - ing? We shall
 ev - 'ry - thing that nice is?

I 

VI. 

Vla. 

Vc. 

Cb. 

124

J

a2

Fl.

Ob.

Cl. (A)

Fg.

Trg.

GIA.

TESS.

CHOR.

I

VI.

II

Vla.

Vc.

Cb.

both go on requesting, Till you tell us, never doubt it; Ev-ry-thing is in-ter-es-ting, Tell us, tell us all a-bout it!

both go on requesting, Till you tell us, never doubt it; Ev-ry-thing is in-ter-es-ting, Tell us, tell us all a-bout it!

unis.

They will

f

mf

mf

mf

mf

mf

128

Fl. I. [stacc.]

Ob. [stacc.]

Cl. (A) [stacc.]

Fg. [stacc.]

TESS. Is the

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

I. *p*

VI. II. [stacc.]

Vla. [stacc.]

Vc. [stacc.]

Cb.

1

*) See Textual Notes

132 K

Fl. *p*

Ob. *p*

Cl. (A) *p* a2

Fg. *p*

Cor. (D) *p staccato*

Trg. *p*

GIA. *p*

TESS. *p*

CHOR. *pp*

I. *p*

VI. *p*

Vla. *p*

Vc. *p*

Cb. *p*

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

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

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

135

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Trg.

GIA.

TESS.

CHOR.

I

VI.

II

Vla.

Vc. Cb.

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

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

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

138

Fl. *cresc.*

Ob. *cresc.*

Cl. (A) *cresc.*

Fg. *cresc.*

Cor. (D) *cresc.*

Trg.

GIA. *cresc.*
tell us all a-bout it! Tell us all, _____ yes, all, _____ yes,

TESS. *cresc.*
tell us all a-bout it! Tell us all, _____ yes, all, _____ yes,

CHOR. *cresc.*
tell us all a-bout it! Ev-ry - thing is in-ter-est-ing, Ev-ry - thing is in-ter-est-ing, Tell us,

I *cresc.*

VI. *cresc.*

Vla. *cresc.*

Vc. Cb. *cresc.*

141

Fl.
Ob.
Cl. (A)
Fg.
Cor. (D)
Trg.
GIA.
TESS.
CHOR.
I
VI.
II
Vla.
Vc. Cb.

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

Mar. This is indeed a most delightful surprise!

Tess. Yes, we thought you'd like it. You see, it was like this: after you left we felt very dull and mopey, and the days crawled by, and you never wrote; so at last I said to Gianetta, "I can't stand this any longer: those two poor Monarchs haven't got anyone to mend their stockings or sew on their buttons or patch their clothes—at least, I hope they haven't—let us all pack up a change and go and see how they're getting on." And she said "done," and they all said "done"; and we asked old Giacopo to lend us his boat, and *he* said "done"; and we've crossed the sea, and, thank goodness, *that's* done; and

here we are, and—and—I've done!

Gia. And now—which of you is King?

Tess. And which of us is Queen?

Giu. That we shan't know until Nurse turns up. But never mind that—the question is, how shall we celebrate the commencement of our honeymoon? Gentlemen, will you allow us to offer you a magnificent banquet?

All We will!

Giu. Thanks very much; and, ladies, what do you say to a dance?

Tess. A banquet *and* a dance! Oh, it's too much happiness!

No. 5 Chorus & Dance

Tempo di Cachucha

The musical score is arranged in a standard orchestral format. It begins with a 3/8 time signature and a key signature of one flat (Bb). The tempo is marked 'Tempo di Cachucha'. The score is divided into several systems of staves. The first system includes Flauto, Piccolo (anche Fl.), Oboe, 2 Clarinetti (Bb), and 2 Fagotti. The second system includes 2 Corni (F), 2 Cornetti (Bb), and Tromboni I, II, III. The third system includes Triangolo and CHORUS. The fourth system includes Violino I, Violino II, Viola, Violoncello, and Contrabbasso. Dynamics such as *f* (forte) and *a2* are indicated throughout the score.

8

Fl.

Picc.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Cort.
(Bb)

I
II
Tbni.

III

Trg.

CHOR.

Dance a ca - chu-cha, fan - dan-go, bo - le - ro; Xe-res we'll

I
VI.
II

Vla.

Vc.

Cb.

mf

mf

mf

f

f

16

Fl.

Picc.

Ob.

Cl.
(Bb) a2

Fg.

Cor.
(F)

Cort.
(Bb)

I
II
Tbni.

III

Trg.

CHOR.
drink-Man-za - nil-la, Mon - te - ro- Wine, when it - runs in a - bun-dance, en - han - ces The

I
VI.

II

Vla.

Vc.
Cb.

A

23

Fl. [p]

Picc. [p]

Ob. [p]

Cl. (Bb) a2 [p]

Fg. [p]

Cor. (F) [p]

Cort. (Bb) p

Trg. [p]

CHOR. unis.
reck-less_ de - light of that wild - est of dan - ces! To the pret - ty pit - ter, pit - ter, pat - ter, And the

I VI. p

II VI. p

Vla. [p] pizz.

Vc. [p] pizz.

Cb. [p]

29

Fl.

Picc.

Ob.

Cl. (Bb)

Cor. (F)

Cor. (Bb)

Trg.

CHOR.

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

To the

I

VI.

II

Vla.

Vc.

Cb.

35

Fl.

Picc.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cort. (Bb)

Trg.

CHOR.

Pit-ter, pit-ter, pit-ter, pat-ter, pat-ter, pat-ter,
 pret-ty pit-ter, pit-ter, pat-ter, And the clit-ter, clit-ter, clit-ter, clat-ter-

I

VI.

II

Vla.

Vc.

Cb.

41 B

Fl. *f* *[sim.]*

Picc. muta in Fl.

Ob. *[sim.]*

Cl. (Bb) *[sim.]*

Fg. *a2* *f* *[sim.]*

Cor. (F) *a2*

Cort. (Bb) *a2* *f*

I II

Tbni. *f* *[sim.]*

Trg.

CHOR. *unis.*
 pat-ter, we'll dance. Old Xe-res we'll drink-Man-za - nil - la, Mon - te - ro - For wine, when it

I *pesante* *f*

VI. *pesante* *f*

II *pesante* *f*

Vla. *pesante* *f*

Ve. *arco* *f* *[sim.]*

Cb. *arco* *f* *[sim.]*

48 I

Fl. I

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cor. (Bb)

I
II

Tbni.

III

CHOR.

unis.

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

I

VI.

II

VIa.

Vc.
Cb.

55 C_{a2}

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cor. (Bb)

I
II
Tbni.

Trg.

CHOR.

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

unis. unis.

I
VI.
II

Vla.

Vc.
Cb.

62

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Cort.
(Bb)

I
II
Tbni.

Trg.

CHOR.

I
VI.
II

Vla.

Vc.
Cb.

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

69

Fl. I.

Ob.

Cl. (Bb) a2

Fg.

Cor. (F)

Cor. (Bb)

I II

Tbni.

III

Trg.

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

I

VI.

II

Via.

Vc. Cb.

83

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cort. (Bb)

I II

Tbni.

III

CHOR. wine when it runs in a - bun - dance, en - han - ces The reck - less de - light of that

I VI.

II

Vla.

Vc. Cb.

Detailed description: This page of a musical score, numbered 83, features a variety of instruments and a chorus. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Fg.). The brass section consists of Cor Anglais (F) (Cor. (F)), Trumpet in B-flat (Cort. (Bb)), and three Trombones (Tbni. I, II, III). The string section includes Violins (I, VI.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). A Chorus (CHOR.) is also present. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The chorus enters with the lyrics: "wine when it runs in a - bun - dance, en - han - ces The reck - less de - light of that".

90

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Cor.
(Bb)

I
II

Tbni.

III

CHOR.

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

I

VI.

II

Vla.

Vc.
Cb.

E

97

Fl. I

Fl. II

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cor. (Bb)

Tbni. I

Tbni. II

Tbni. III

Trg.

CHOR.

Vl. I

Vl. II

Vla.

Vc. Cb.

tr

- cesl

104

I
Fl.
II
Ob.
Cl.
(Bb) a2
Fg.
Cor.
(F)
Cort.
(Bb)
I
II
Tbni.
III
Trg.
I
VI.
II
Vla.
Vc.
Cb.

tr

tr

Detailed description: This page of a musical score contains measures 104 through 110. The score is arranged in three systems. The first system includes staves for Flute I and II, Oboe, Clarinet in B-flat (with a second octave 'a2' marking), and Bassoon. The second system includes Cor Anglais (F), Cor Anglais (B-flat), Trumpets I and II, Trombones I, II, and III, and Trigon. The third system includes staves for Flute I, Violin I and II, Viola, and Violoncello/Double Bass. The music is in a key with one flat and a 2/4 time signature. Various musical notations such as slurs, accents, and trills are present throughout the score.

111

I
Fl.
II
Ob.
Cl.
(Bb)
Fg.
Cor.
(F)
Cor.
(Bb)
I
II
Tbni.
III
Trg.
I
VI.
II
Vla.
Vc.
Cb.

118

F

a2 *[sim.]*

Fl.

Ob. *[sim.]*

Cl. (Bb) *a2* *[sim.]*

Fg. *[sim.]*

Cor. (F)

Cort. (Bb) *a2*

I II

Tbni. *[sim.]*

III

Trg.

I *[sim.]*

VI. *[sim.]*

II *[sim.]*

Vla. *[sim.]*

Vc. Cb. *[sim.]*

126

This musical score page contains measures 126 through 133. The instruments and their parts are as follows:

- Fl.**: Flute, playing a melodic line with grace notes at the start of each measure.
- Ob.**: Oboe, playing a similar melodic line to the flute.
- Cl. (B)**: Clarinet in B-flat, playing a melodic line.
- Fg.**: Bassoon, playing a melodic line.
- Cor. (F)**: French Horn, playing a rhythmic accompaniment of eighth notes.
- Cor. (B)**: Cor Anglais, playing a rhythmic accompaniment of eighth notes.
- Tbni. I & II**: Trombones I and II, playing a rhythmic accompaniment of eighth notes.
- Tbni. III**: Trombone III, playing a rhythmic accompaniment of eighth notes.
- Vi. I**: Violin I, playing a melodic line.
- Vi. II**: Violin II, playing a melodic line.
- Vla.**: Viola, playing a rhythmic accompaniment of eighth notes.
- Vc. Cb.**: Violoncello and Double Bass, playing a rhythmic accompaniment of eighth notes.

134

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cort. (Bb)

I II

Tbni.

III

Trg.

I

VI.

II

Vla.

Vc. Cb.

The musical score consists of 13 staves. The first four staves (Flute, Oboe, Clarinet in Bb, and Bassoon) feature a rapid sixteenth-note melodic line with slurs. The fifth staff (Cor Anglais in F) plays a rhythmic pattern of eighth notes. The sixth staff (Cornet in Bb) plays a similar rhythmic pattern. The seventh and eighth staves (Trumpets I and II) play a rhythmic pattern of eighth notes. The ninth staff (Trombone III) plays a rhythmic pattern of eighth notes. The tenth staff (Trumpet) has a rest followed by a melodic line with a trill. The eleventh and twelfth staves (Violins I and II) play a rapid sixteenth-note melodic line with slurs. The thirteenth staff (Viola) plays a rhythmic pattern of eighth notes. The fourteenth staff (Violoncello and Double Bass) plays a rhythmic pattern of eighth notes. The key signature has one flat (Bb), and the time signature is 4/4.

Don Al. Good evening. Fancy ball ?

Giu. No, not exactly. A little friendly dance. That's all. Sorry you're late.

Don Al. But I saw a groom dancing, and a footman!

Mar. Yes. That's the Lord High Footman.

Don Al. And, dear me, a common little drummer-boy!

Giu. Oh no! That's the Lord High Drummer-Boy.

Don Al. But surely, surely the servants'-hall is the place for these gentry ?

Giu. Oh dear no! *We* have appropriated the servants'-hall. It's the Royal Apartment, and accessible only by tickets obtainable at the Lord Chamberlain's office.

Mar. We really must have some place that we can call our own.

Don Al. (*puzzled*) I'm afraid I'm not quite equal to the intellectual pressure of the conversation.

Giu. You see, the Monarchy has been re-modelled on Republican principles.

Don Al. What!

Giu. All departments rank equally, and everybody is at the head of his department.

Don Al. I see.

Mar. I'm afraid you're annoyed.

Don Al. No. I won't say that. It's not quite what I expected.

Giu. I'm awfully sorry.

Mar. So am I.

Giu. By-the-by, can I offer you anything after your voyage ? A plate of macaroni and a rusk ?

Don Al. (*preoccupied*) No, no—nothing—nothing.

Giu. Obligated to be careful ?

Don Al. Yes—gout. You see, in every Court there are distinctions that must be observed.

Giu. (*puzzled*) There are, are there ?

Don Al. Why, of course. For instance, you wouldn't have a Lord High Chancellor play leapfrog with his own cook.

Mar. Why not ?

Don Al. Why not ? Because a Lord High Chancellor is a personage of great dignity, who should never, under any circumstances, place himself in the position of being told to tuck in his tuppenny, except by noblemen of his own rank. A Lord High Archbishop, for instance, might tell a Lord High Chancellor to tuck in his tuppenny, but certainly not a cook, gentlemen—certainly not a cook.

Giu. Not even a Lord High Cook ?

Don Al. My good friend, that is a rank that is not recognised at the Lord Chamberlain's office. No, no, it won't do. I'll give you an instance in which the experiment was tried.

No. 6 Song- Don Alhambra

with Marco & Giuseppe

Allegro non troppo

Flauto *f*

Piccolo (anche Fl.) *f*

Oboe *f*

2 Clarinetti (A) *f*

2 Fagotti *f*

2 Corni (F) *f*

MARCO & GIUSEPPE

DON ALHAMBRA

There lived a King, as I've been told, in the

Violino I *f* *p*

Violino II *f* *p*

Viola *f* *p*

Violoncello *f* *p*

Contrabasso *f* *p*

7

Ob.

Cl. (A)

DONAL.

won-der.working days of old, When hearts were twice as good as gold, And twenty times as mel-low. Good-

I VI. *stacc.*

II VI. *stacc.*

Vla. *stacc.*

Vc. *stacc.*

Cb. *stacc.*

13

Ob.

Cl. (A)

DONAL.

-tem-per triumphed in his face, And in his heart he found a place For all the er-ring hu-man race And

I VI.

II VI.

Vla.

Vc.

Cb.

19 A

DONAL. *ev - 'ry_wret-ched fel-low. When he had Rhen-ish wine to drink It made him ve-ry sad to think That*

I VI. II Vla. Vc. Cb.

25 B

Fl. Picc. Ob. Cl. (A) Fg. Cor. (F)

MARCO & GIUSEPPE

With tod -

DONAL. *some,at_junk-et or at jink,Must be con-tent with tod-dy.*

I VI. II Vla. Vc. Cb.

37

F¹

I
Fl.

II

Ob.

Cl.
(A)

I *p* a2 *f*

Fg.

I *p* a2 *f*

Cor.
(F)

MAR.
&
GIU.

Now, that's the kind of King for me—He

DONAL.

So to the top of— ev-'ry tree Pro - mo - ted ev-'ry - bo-dy.

I

VI.

II

Vla.

Vc.
Cb.

43

Fl. I

Fl. II

Ob.

Cl. (A)

Fg.

Cor. (F) *a2*

MAR. & GIU.

DONAL

Lord

Viol. I

Viol. II

Vla.

Vc. Cb.

wished all men as rich as he, So to the top of_ ev-'ry tree Pro - mo - ted ev-'ry - bo-dy!

49

MAR. & GIU.

DONAL.

With

Chan-cel-lors were cheap as sprats, And Bish-ops in their sho-vel hats Were plen-ti-ful as tab-by cats- In

I VI. *p stacc.*

II *p stacc.*

Vla. *p stacc.*

Vc. *p stacc.*

Cb. *p stacc.*

55

Ob.

Cl. (A)

DONAL.

point of fact, too ma-ny. Am-bas-sa-dors cropped up like hay, Prime Min-is-ters and such as they Grew

I VI.

II

Vla.

Vc.

Cb.

61 A²

Ob.

Cl. (A)

DONAL.
like as-pa-ra - gus in May, And Dukes were three a pen-ny. On_ ev-ry side Field Mar-shals gleamed, Small

I. VI.

II. VI.

Vla.

Vc.

Cb.

67 C

I. Fl.

II. Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)

DONAL.
beer were Lords Lieu-ten - ant deem'd, With Ad-mi - rals the o - cean deem'd All round his wide do - min-ions.

I. VI.

II. VI.

Vla.

Vc.

Cb.

73 E²

I Fl.

II Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)

MAR. & GIU.

Ad - - - - mi-rals a - round his do - min-ions.

DONAL.

And Par-ty Lead-ers you might meet In

I VI.

II VI.

Vla.

Vc.

Cb.

p stacc.

p stacc.

p stacc.

p stacc.

p stacc.

85 F²

I
Fl.

II

Ob.

Cl.
(A)

Fg.

Cor.
(F) a2

MAR.
&
GIU.
that's a sight you could-n't beat-Two Par-ty Lead-ers in each street,Main-tain-ing,with no_ lit-tle heat,Their

I
VI.

II

Vla.

Vc.
Cb.

91

I
Fl.

II

Ob.

Cl.
(A)

Fg.

Cor.
(F)

MAR.
&
GIU.
va - ri - ous o - pin - ions!

DON ALAMBRA
That King, al - though no one de - nies His heart was of ab - nor - mal size, Yet

I
VI.
p stacc.

II
p stacc.

Vla.
p stacc.

Vc.
p stacc.

Cb.
p stacc.

97

Ob.

Cl. (A)

DONALD

he'd have act-ed o-ther-wise If he had been a - cu-ter. The end is ea-si - ly_ fore-told,When

I

VI.

II

Vla.

Vc.

Cb.

p

p

103

Ob.

Cl. (A)

DONALD

ev-rybless-ed thing you hold Is made of sil-ver, or of gold,You long for-sim-ple pew-ter. When

I

VI.

II

Vla.

Vc.

Cb.

109 **A³**

DONAL. you have no-thing else to wear But cloth of gold and sat - ins rare, For cloth of gold you cease to care-Up

I
VI.
II
Vla.
Vc.
Cb.

115 **D** **E³**

I
Fl.
II
Ob.
Cl. (A)
Fg.
MAR. & GIU.

DONAL. goes the price of shod-dy. In short, who-ev-er

I
VI.
II
Vla.
Vc.
Cb.

f *p* *stacc.*

f *p* *stacc.*

f *p* *stacc.*

f *p* *stacc.*

f *p* *stacc.*

122

Cl. (A)

Fg.

DONAL.

I

VI.

II

Vla.

Vc. Cb.

you may be, To this con-clusion you'll a-gree, When ev-'ry one is_ some-bo-dee, Then no one's a-ny-

p

1

128

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)

MAR. & GIU.

DONAL.

I

VI.

II

Vla.

Vc. Cb.

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

f

a2

a2

a2

F³

134

I
Fl.
II
Ob.
Cl.
(A)
Fg.

Cor.
(F)

MAR.
&
GIU.
some-bo-dee,Then no one's a-ny - bo-dy!

I
VI.
II
Vla.
Vc.
Cb.

Don Al. And now I have some important news to communicate. His Grace the Duke of Plaza-Toro, Her Grace the Duchess, and their beautiful daughter Casilda—I say their beautiful daughter Casilda—

Giu. We heard you.

Don Al. Have arrived at Barataria, and may be here at any moment.

Mar. The Duke and Duchess are nothing to us.

Don Al. But the daughter—the beautiful daughter! Aha! Oh, you're a lucky dog, one of you!

Giu. I think you're a very incomprehensible old gentleman.

Don Al. Not a bit. I'll explain: many years ago when you (whichever you are) were a baby you (whichever you are) were married to a little girl who has grown up to be the most beautiful young lady in Spain. That beautiful young lady will be here to claim you (whichever you are) in half an hour, and I congratulate that one (whichever it is) with all my heart.

Mar. Married when a baby!

Giu. But we were married three months ago!

Don Al. One of you—only one. The other (whichever it is) is an unintentional bigamist.

Gia. & Tess. (*coming forward*) Well, upon my word!

Don Al. Eh? Who are these young people?

Tess. Who are we? Why, their wives, of course. We've just arrived.

Don Al. Their wives! Oh dear, this is very unfortunate! Oh dear, this complicates matters! Dear, dear, what will Her Majesty say?

Gia. And do you mean to say that one of these Monarchs was already married?

Tess. And that neither of us will be a Queen?

Don Al. That is the idea I intended to convey. (*TESSA and GIANETTA begin to cry*)

Giu. (*to TESSA*) Tessa, my dear, dear child—

Tess. Get away! perhaps it's you!

Mar. (*to GIA.*) My poor, poor little woman!

Gia. Don't! Who knows whose husband you are?

Tess. And pray, why didn't you tell us all about it before they left Venice?

Don Al. Because if I had, no earthly temptation would have induced these gentleman to leave two such extremely fascinating and utterly irresistible little ladies!

Tess. There's something in that.

Don Al. I may mention that you will not be kept long in suspense, as the old lady who nursed the Royal child is at present in the Torture Chamber, waiting for me to interview her.

Giu. Poor old girl. Hadn't you better go and put her out of her suspense?

Don Al. Oh no—there's no hurry—she's all right. She has all the illustrated papers. However, I'll go and interrogate her, and, in the meantime, may I suggest the absolute propriety of your regarding yourselves as single young ladies. Good evening! (*Exit DON ALFAMBRA*)

Gia. Well, here's a pleasant state of things!

Mar. Delightful. One of us is married to two young ladies, and nobody knows which; and the other is married to one young lady whom nobody can identify!

Gia. And one of us is married to one of you, and the other is married to nobody.

Tess. But which of you is married to which of us, and what's to become of the other? (*about to cry*)

Giu. It's quite simple. Observe. Two husbands have managed to acquire three wives. Three wives—two husbands. (*Reckoning up*) That's two-thirds of a husband to each wife.

Tess. O Mount Vesuvius, here we are in arithmetic! My good sir, one can't marry a vulgar fraction!

Giu. You've no right to call me a vulgar fraction.

Mar. We are getting rather mixed. The situation is entangled. Let's try and comb it out.

No. 7 Quartet

Gianetta, Tessa, Marco & Giuseppe

Allegretto moderato

2 Clarinetti (B \flat)

2 Fagotti

GIANETTA

TESSA

MARCO

GIUSEPPE

Violino I

Violino II

Viola

Violoncello

Contrabasso

In a con-tem-pla-tive fash-ion, And a tran-quil frame of

In a con-tem-pla-tive fash-ion, And a tran-quil frame of

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

7

GIA.  mind, Free from ev-'ry kind of pas-sion, Some so - lu-tion let us find. Let us grasp the sit - u-

TESS. 

MAR.  mind, Free from ev-'ry kind of pas-sion, Some so - lu-tion let us find. Let us grasp the sit - u-

GIU. 

I 

VI. 

II 

Vla. 

Vc. 

Cb. 

13

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

TESS. 

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

GIU. 

I 

VI. 

II 

Vla. 

Vc. 

Cb. 

19 **A**

GIA. *pp* knot. In a con - templa - tive fash-ion, And a tran - quil frame of

TESS. *f* knot. I, no doubt, Giu-sep-pe wed-ded-That's, of course, a slice of luck. He is ra-ther dun-der-head-ed, Still, dis-

MAR. *pp* knot. In a con - templa - tive fash-ion, And a tran - quil frame of

GIU. *pp* knot. In a con - templa - tive fash-ion, And a tran - quil frame of

I. *pp*

VI. *p*

Vla. *p*

Vc. Cb. *p*

23

GIA. *f* mind, I, a vic-tim too of Cu-pid, Mar-co mar-ried-that is clear. He's par-tic-u-lar-ly stu-pid, Still, dis-

TESS. *pp* -tinct-ly, he's a duck. Ev - 'rykind of pas-sion, Some so-lu - tion let us

MAR. *pp* mind, Free from ev - 'rykind of pas-sion, Some so-lu - tion let us

GIU. *pp* mind, Free from ev - 'rykind of pas-sion, Some so-lu - tion let us

I. *pp*

VI. *p*

Vla. *p*

Vc. Cb. *p*

27 **B**

GIA. *pp*
-tinct-ly, he's a dear. Grasp the sit - u - a - tion, Solve the com - pli - ca - ted

TESS.
find. Let us grasp the sit - u - a - tion, Solve the com - pli - ca - ted

MAR. *f*
find. To Gia-net-ta I was ma-ted; I can prove it in a trice; Tho' her charms are o-ver-ra-ted, Still I

GIU.
Let us grasp the sit - u - a - tion, Solve the com - pli - ca - ted

I
VI.
II
Vla.
Vc.
Cb.

31

GIA.
plot - Qui - et, calm de-li - be - ra - tion Dis - en - tan - gle sev - 'ry

TESS.
own she's ra-ther nice. *pp* Calm de-li - be - ra - tion Dis - en - tan - gle sev - 'ry

MAR. *f*
plot - I to Tes-sa, wil-ly-nil-ly, All at once a vic-tim fell. She is what is called a sil-ly, Still she

I
VI.
II
Vla.
Vc.
Cb.

35 C

Cl. (Bb) *p*

Fg. *p*

GIA. *pp*
knot. In a con - templa - tive

TESS. *pp*

MAR. *f*
knot. Now when we were pret-ty ba-bies Some-one

GIU. *pp*
an-swers pret-ty well. She's a sil-ly, still she an-swers pret-ty well. In a con - templa - tive

I

VI. II *pp*

Vla. *pp*

Vc. Cb. *pizz.* *p*

39

Cl. (Bb)

Fg.

GIA. *f*
fashion, And if I can catch her I'll pinch her and scratch her, And send her a-way with a flea in her ear.

TESS. *f*
And a tran - quil frame of mind, Free from

MAR. *pp*
married us, that's clear- tran - quil frame of mind, Free from

GIU. *f*
fashion, And a tran - quil frame of mind, He, whom

I

VI. II *pizz.*

Vla.

Vc. Cb. *pizz.*

Cl. (Bb)
 Fg.
 GIA. *pp*
 TESS. *f*
 MAR.
 GIU. *pp*
 I
 VI. II
 Vla.
 Vc. Cb.

ev - 'ry kind of pas-sion, Some so - lu - tion let us
 ev - 'ry kind of pas-sion, If I o-ver-take her I'll war-rant I'll make her To
 ev - 'ry kind of pas-sion, Some so - lu - tion let us
 that young la-dy mar-ried, To re - ceive her can't re - fuse. - lu - tion let us



Cl. (Bb)
 Fg.
 GIA. *f*
 TESS. *pp*
 MAR.
 GIU.
 I
 VI. II
 Vla.
 Vc. Cb.

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

48

Cl. (Bb)
Fg.

GIA.
TESS.
MAR.
GIU.

I
VI.
II
Vla.
Vc.
Cb.

pp

com - pli - ca - - ted plot, Qui - et, calm de - li - be -
I have to do it I'll war-rant she'll rue it—I'll teach her to mar-ry the man of my heart! If she mar-ried Mes-ser
com - pli - ca - - ted plot - Qui - et, calm de - li - be -

51

Cl. (Bb)
Fg.

GIA.
TESS.
MAR.
GIU.

I
VI.
II
Vla.
Vc.
Cb.

f

-ration, No mat-ter, no mat-ter, If I can get at her I doubt if her mo-ther will know her a-gain!
Mar-co You're a spin-ster - tan - gles ev - 'ry knot. If
-ration Dis - en - tan - gles ev - 'ry knot.

pp

pizz.

54 **E**

CI. (B \flat)

Fg.

GIA.
No mat-ter, no mat-ter, If I can get at her I doubt if her mo-ther will know her a -

TESS.
I have to do it I'll war-rant she'll rue it- I'll teach her to mar-ry the man of my heart! If

MAR.
To Gia - net - ta I was ma - ted; I can prove it in a

GIU.
I to Tes - sa, wil - ly - nil - ly, All at

I

VI. II

Vla. *pizz.*

Vc.

56

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

TESS.
I have to do it I'll war-rant she'll rue it- I'll teach her to mar-ry the man of my heart! I'll

MAR.
trice: Tho' her charms are o - ver - ra - ted, Still I own she's ra - ther

GIU.
once a vic - tim fell. She is what is called a sil - ly, called a

I

VI. II

Vla.

Vc.

Cb.

No. 8 Chorus of Men

with Duchess & Duke

Allegro alla marcia

2 Flauti

Oboe

2 Clarinetti (Bb)

2 Fagotti

2 Corni (F)

2 Cornetti (Bb)

I
II
Tromboni

III

Gran Cassa
Piatti

DUCHESS

DUKE

Tenors
CHORUS

Basses

Violino I

Violino II

Viola

Violoncello
Contrabasso

This musical score page contains measures 6 through 9 of a symphony. The instruments and parts are arranged as follows:

- Flute (Fl.):** Measures 6-7 have a melodic line with a *p* dynamic. Measures 8-9 feature triplet patterns.
- Oboe (Ob.):** Measures 6-7 have a melodic line. Measures 8-9 feature triplet patterns.
- Clarinet in Bb (Cl. (Bb)):** Measures 6-7 have a melodic line. Measures 8-9 feature triplet patterns.
- Bassoon (Fg.):** Measures 6-7 have a melodic line. Measures 8-9 feature triplet patterns.
- Cor Anglais (F) (Cor. (F)):** Measures 6-7 have a melodic line. Measures 8-9 feature triplet patterns.
- Cornet in Bb (Cort. (Bb)):** Measures 6-7 have a melodic line. Measures 8-9 feature triplet patterns with an *a2* marking.
- Trombones (Tbni.):** I and II parts have a melodic line. III part has a melodic line. Measures 8-9 feature triplet patterns with an *a2* marking.
- Trumpet in G (G.C. Pi.):** Features a rhythmic pattern of eighth notes.
- Tuba (T.):** Remains silent until measure 9, where it plays a single note with a *f* dynamic.
- Chorus (CHOR.):** Tenor (T.) and Bass (B.) parts. The Bass part has a *f* dynamic in measure 9.
- Violins (Vl.):** I and II parts. I part has a melodic line with triplet patterns. II part has a melodic line with triplet patterns.
- Viola (Vla.):** Features a melodic line with triplet patterns.
- Violoncello and Double Bass (Vc. Cb.):** Features a melodic line with triplet patterns.

11

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Cort.
(Bb)

I
II

Tbni.
III

G.C.
Pi.

T.

CHOR.
B.

I
VI.

II

Vla.

Vc.
Cb.

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

a2

16

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cor. (Bb)

I II

Tbni.

III

G.C. Pi.

T.

CHOR.

B.

I. VI.

II. VI.

Vla.

Vc. Cb.

a2

a2

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

20

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Cor.
(Bb)

I
II
Tbni.

G.C.
Pi.

T.

CHOR.

B.

I
VI.

II

Vla.

Vc.
Cb.

a2

a2

a2

clang!) She comes to claim the Roy-al hand- (Pro -

25

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cort. (Bb)

I
II

Tbni.

III

G.C.
Pi.

T.

CHOR.

B.

I
VI.

II
VI.

Vla.

Vc.
Cb.

a2

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

30

Fl. I.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cort. (Bb)

I
II
Tbni.

III

G.C.
Pi.

T.

CHOR.

B.

I
VI.

II

Vla.

Vc.
Cb.

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

35

Fl.
Cl. (Bb)
Fg.
Cor. (F)
Cort. (Bb)
Tbni. I
Tbni. II
Tbni. III

DUCHESS
DUKE
and heart of Duch-ess, Who re -
This po - lite at - ten - tion touch - es Heart of - Duke

I
VI.
II
Vla.
Vc.
Cb.

40

Fl.
Cl. (Bb)
DUCH.
DUKE
VI.
II
Vla.
Vc.
Cb.

sign - their - pet She of
With - pro - found - re - gret.

44

Fl.

Cl. (Bb)

DUCH.

DUKE

I

VI.

II

Vla.

Vc. Cb.

beau-ty was a mo-del

When a ti-ny tid-dle - tod-dle, And at

48

Fl.

Ob.

Cl. (Bb)

DUCH.

DUKE

I

VI.

II

Vla.

Vc. Cb.

She's ex-celled by none! She's ex-celled by none! At

twen-ty - one At twen-ty - one

52

Fl. *cresc.*

Ob. *cresc.*

Cl. (Bb) *cresc.*

Fg. [*p*] *cresc.*

Cor. (F) [*p*] *cresc.*

Cor. (Bb) *f*

Tbni. I a2

Tbni. II *f*

Tbni. III *f*

DUCH. twen - ty - one

DUKE She's ex-celled by none!

T. She comes to claim the Roy - al hand

CHOR. She comes to claim the Roy - al hand

B. *f*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vc. *f*

Cb. *f*

56

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Cort.
(Bb)

I
II
Tbni.

III

G.C.
Pi.

T.

CHOR.

B.

I
VI.

II

Vla.

Vc.
Cb.

(Pro - claim their Gra-ces, O ye dou - ble bass-es!) Of the

60 a2

Fl.
Ob.
Cl. (Bb)
Fg.
Cor. (F)
Cort. (Bb)
Tbni. I
Tbni. II
Tbni. III
G.C. Pi.
T.
B.
I.
VI.
II.
Vla.
Vc. Cb.

King who rules this good-ly land. (Ye bra - zen brass-es bang!)

Duke (to his attendants) Be good enough to inform His Majesty that His Grace the Duke of Plaza-Toro, Limited, has arrived, and begs—

Cas. Desires—

Duke. Demands—

Duch. And demands an audience. (*Exeunt attendants*) And now, my child, prepare to receive the husband to whom you were united under such interesting and romantic circumstances.

Cas. But which is it? There are two of them!

Duke. It is true that at present His Majesty is a double gentleman; but as soon as the circumstances of his marriage are ascertained, he will, *ipso facto*, boil down to a single gentleman—thus presenting a unique example of an individual who becomes a single man and a married man by the same operation.

Duch. (*severely*) I have known instances in which the

characteristics of both conditions existed concurrently in the same individual.

Duke Ah, he couldn't have been a Plaza-Toro.

Duch. Oh! couldn't he, though!

Cas. Well, whatever happens, I shall, of course, be a dutiful wife, but I can never love my husband.

Duke I don't know. It's extraordinary what unprepossessing people one can love if one gives one's mind to it.

Duch. I loved your father.

Duke My love—that remark is a little hard, I think? Rather cruel, perhaps? Somewhat uncalled for, I venture to believe?

Duch. It was very difficult, my dear; but I said to myself, "That man is a Duke, and I *will* love him." Several of my relations bet me I couldn't, but I did—desperately!

No. 9 Song- Duchess

Allegro con fuoco

Flauto I
ff

Piccolo (anche Fl.)
ff muta in Fl.

Oboe
ff

2 Clarinetti (Bb)
ff

2 Fagotti
ff

2 Corni (F)
ff

2 Cornetti (Bb)
ff

**I
II
Tromboni
III**
ff

**Gran Cassa
Piatti**

DUCHESS
On the

Violino I
ff *p*

Violino II
ff *p*

Viola
ff *p*

Violoncello
ff *p*

Contrabasso
ff *p*

5

Ob.

DUCH.

I

VI.

II

Vla.

Vc.

Cb.

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

8

Fl.

Ob.

Cl. (Bb)

DUCH.

I

VI.

II

Vla.

Vc.

Cb.

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

11 A

Fl. I

Cl. (Bb) I

DUCH.

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

I VI.

II

Vla.

Vc.

Cb.

14

DUCH.

fu - ry was ec-sta-tic-His re-fined vo-ca-bu-la-ry Most un-plea-sant-ly em-phat-ic. To the
make his tem-per sup-ple, And you could - n't have de-sir'd A more re-ci-pro-cat-ing cou-ple. Ev - er

I VI.

II

Vla.

Vc.

Cb.

17 *colla voce Verse 2*

Cl. (Bb) *p*

Fg.

DUCH.

thun-der Of this Tar-tar I knock'd un-der Like a mar-tyr; When in-tent-ly He was fu-ming, I was will-ing to be woo-ing, We were bill-ing-We were coo-ing; When I mere-ly From him part-ed We were

colla voce Verse 2

I VI.

II

Vla.

Vc.

Cb.

20

Fl.

Ob.

DUCH.

gent-ly Un-as-sum-ing-When re-vi-ling Me complete-ly, I was smi-ling Ve-ry sweet-ly, I was near-ly Bro-ken-heart-ed-When in-se-quel Re-u-ni-ted, We were e-qual-ly de-light-ed, We were

I

VI.

II

Vla.

Vc.

Cb.

23 **I**

Fl. I
Ob.
Fg.
DUCH.
I
VI.
II
Vla.
Vc.
Cb.

smi - ling Ve - ry sweet - ly, ve - ry sweet -
e - qual - Ly de - light - ed, de - light - light -

26 **B**

Fl. I
Ob.
Cl. (Bb)
Fg.
Cor. (F)
DUCH.
I
VI.
II
Vla.
Vc.
Cb.

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

29

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

DUCH.

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

I

VI.

II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 29. It features a vocal line (DUCH.) with lyrics and several instrumental parts. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (F) (Cor. (F)), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line has lyrics: "how I tried to tame your great pro-ge - ni-tor- at first! Giv - ing him the ve - ry best, and get-ting tamed your in - sig-ni - fi-cant pro-ge - ni-tor- at last! So with dou - ble-shot - ted guns and co-lours". The instrumental parts are arranged in a standard orchestral layout. The Flute part has a melodic line starting in the second measure. The Oboe and Clarinet parts have similar melodic lines. The Bassoon part has a rhythmic accompaniment. The Cor Anglais part has a melodic line. The Violin and Viola parts have a rhythmic accompaniment. The Violoncello and Contrabass parts have a rhythmic accompaniment.

32

colla voce Verse 2

Fl. I
Fl. II
Ob.
Cl. (Bb)
Fg.
Cor. (F)
DUCH.

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

colla voce Verse 2

VI.
II
Vla.
Vc.
Cb.

36

1

Fl.

Picc. muta in Fl.

Ob.

Cl. (Bb) a2

Fg.

Cor. (F)

Cor. (Bb) I

I II

Tbni. I II

G.C. Pi.

DUCH. at first!

I VI. II

Vla.

Vc.

Cb.

p

40

Fl.

Picc.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cor. (Bb)

I II

Tbni.

III

G.C. Pi.

DUCH.

But I last!

I VI.

II

Vla.

Vc.

Cb.

ff

Cas. My only hope is that when my husband sees what a shady family he has married into he will repudiate the contract altogether.

Duke Shady? A nobleman shady, who is blazing in the lustre of unaccustomed pocket-money? A nobleman shady, who can look back upon ninety-five quarterings? It is not every nobleman who is ninety-five quarters in arrear—I mean, who can look back upon ninety-five of them! And this, just

as I have been floated at a premium! Oh fie!

Duch. Your Majesty is surely unaware that directly Your Majesty's father came before the public he was applied for over and over again.

Duke My dear, Her Majesty's father was in the habit of being applied for over and over again—and very urgently applied for, too—long before he was registered under the Limited Liability Act.

No. 10 Recit. & Duet- Duchess & Duke

Recit.

2 Flauti

Oboe

2 Clarinetti (Bb)

2 Fagotti

2 Corni (Eb)

DUCHESS

DUKE

To help unhappy commoners, and add to } their en - joy-ment, Af- { fords a man } of noble rank -al em - ploy-ment, Of congeni -

Violino I

Violino II

Viola

Violoncello

Contrabasso

fp

6 Andante moderato

Cl. (Bb)

Cor. (Eb)

DUKE

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

I

VI.

II

Vla.

Vc. Cb.

p

12 DUCHESS

They're high-ly de-
 Their great double-

DUKE

ti - tles and or - ders For Mayors and Re - cor - ders I get - and they're high - ly de - light - ed -
 press - ing pre - vai - lers, The rea - dy - made tai - lors, Quote me as their great double - bar - rel -

I

VI.

II

Vla.

Vc. Cb.

16

DUCH. -light-ed!
-bar-rel.

DUKE M. - P's bar-on-et-ted, Sham Col-'nels ga-zet-ted, And se-cond-rate Al-der-men
I al-low them to do so, Though Rob-in-son Cru-soe Would jib at their wear-ing ap-

I

VI.

Vla.

Vc. Cb.

20

C

DUCH. Yes, Al-der-men knight-ed.
Such wear-ing ap-par-el!

DUKE knight-ed-
-par-el! Foun-da-tion-stone lay-ing I find ve-ry pay-ing: It
I sit, by se-lec-tion, Up-on the di-rec-tion Of

I

VI.

Vla.

Vc. Cb.

24

Cl.
(Bb)

Fg.

DUCH.

DUKE

I

VI.

II

Vla.

Vc.
Cb.

p

p

Large sum to his mak-ings.
All Com-pa-nies bub-ble!

adds a large sum to my mak-ings—
sev - e - ral Com-pa-nies bub-ble—

At char - i - ty din-ners The
As soon as they're float-ed I'm

28

DUCH.

DUKE

I

VI.

II

Vla.

Vc.
Cb.

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

best of speech-spin-ners, I get ten per cent. on the tak-ings—
free - ly bank - no - ted—I'm pret-ty well paid for my trou-ble!

32 D

Cl. (Bb)

Cor. (Eb)

DUCH.

DUKE

VI. I

VI. II

Vla.

Vc. Cb.

-sent a - ny la - dy Whose con - duct is sha - dy Or smack - ing of doubt - ful pro - pri - e - ty -
 mid - die - class par - ty I play at é - car - té - And I'm by no means a be - gin - ner -

Doubt - ful pro -
 She's not a be -

36

Cl. (Bb)

Cor. (Eb)

DUCH.

DUKE

VI. I

VI. II

Vla.

Vc. Cb.

When Vir - tue would quash her, I take and white - wash her, And launch her in first - rate so -
 To one of my sta - tion The re - mu - ne - ra - tion - Five guin - eas a - night and my

- pri - e - ty.
 - gin - ner.

40

E

Fl. *p* 1

Ob. *p*

Cl. (Bb) *p*

Fg. *p*

DUCH. *p*

DUKE *p*

I. VI. II. Vla. Vc. Cb.

p

-ci - e - ty - I re - commend a - cres Of clum - sy dress - ma - kers - Their
 din - ner - I write let - ters bla - tant On med - i - cines pa - tent - And

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

44 1

Fl.

Ob.

Cl. (Bb)

Fg.

DUCH.

DUKE

I

VI.

II

Vla.

Vc.

Cb.

fit and their fin-ish-ing touch-es- use a - ny o - ther you must-n't- A sum in ad - di - tion They And vow my complex-ion De -

Their fin - ish - ing touch - es. Be - lieve me, you must - n't -

48

Fl. I
Ob.
Cl. (Bb)
Fg.

DUCH.
pay for per-mis-sion To say that they make for the Duch-ess-
-rives its per-fec-tion From some - bo-dy's soap-which it does-n't-

DUKE
They make for the Duch-ess! 2. Those
It cer-tain-ly does-n't! We're

I
VI.
II
Vla.
Vc.
Cb.

52 **F**
DUCH.
A place or pre -

DUKE
rea - dy as wit-ness To a - ny-one's fit-ness To fill a - ny place or pre - fer-ment-

I
VI.
II
Vla.
Vc.
Cb.

56

DUCH. *-fer-ment. We're of - ten in wait-ing At jun - ket or fê-ting, And some-times at-tend an in -*

I. VI. II. Vla. Vc. Cb.

60

Fl. *rall. colla voce a tempo* **G**

Cl. (Bb) *mf*

Cor. (Eb) *p*

DUCH. *-ter-ment- In short, if you'd kin-dle The spark of a swin-dle, Lure*

DUKE *We like an in - ter-ment. In short, if you'd kin-dle The spark of a swin-dle, Lure*

I. VI. II. Vla. Vc. Cb.

64

Fl.

Cl. (Bb)

Fg.

Cor. (Eb)

DUCH.

DUKE

I

VI.

II

Vla.

Vc. Cb.

[mf]

sim - ple-tons in - to your clutch-es-Yes; in - to your clutch-es. Or hood-wink a debt-or, You

sim - ple-tons in - to your clutch-es-Yes; in - to your clutch-es. Or hood-wink a debt-or, You

68

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (Eb)

DUCH.

DUKE

I

VI.

II

Vla.

Vc. Cb.

colla voce

ad lib.

ad lib.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

can - not do bet-ter Than trot out a Duke or a Duch-ess *ad lib.* or a Duch-ess!

can - not do bet-ter A Duke or a Duch-ess!

Duke Ah! Their Majesties. Your Majesty! (*Bows with great ceremony*)

Mar. The Duke of Plaza-Toro, I believe?

Duke The same. (*MARCO and GIUSEPPE offer to shake hands with him. The DUKE bows ceremoniously. They endeavour to imitate him*) Allow me to present—

Giu. The young lady one of us married?
(*MARCO and GIUSEPPE offer to shake hands with her. CASILDA curtsies formally. They endeavour to imitate her*)

Cas. Gentlemen, I am the most obedient servant of one of you. (*Aside*) Oh, Luiz!

Duke I am now about to address myself to the gentleman whom my daughter married; the other may allow his attention to wander if he likes, for what I am about to say does not concern him. Sir, you will find in this young lady a combination of excellences which you would search for in vain in any young lady who had not the good fortune to be my daughter. There is some little doubt as to which of you is the gentleman I am addressing, and which is the gentleman who is allowing his attention to wander; but when that doubt is solved, I shall say (*still addressing the attentive gentleman*), "Take her, and may she make you happier than her mother has made me."

Duch. Sir!

Duke If possible. And now there is a little matter to which I think I am entitled to take exception. I come here in State with Her Grace the Duchess and Her Majesty, my daughter, and what do I find? Do I find, for instance, a guard of honour to receive me? No.

Mar. & Giu. No.

Duke The town illuminated? No.

Mar. & Giu. No.

Duke Refreshment provided? No.

Mar. & Giu. No.

Duke A Royal salute fired? No.

Mar. & Giu. No.

Duke Triumphal arches erected? No.

Mar. & Giu. No.

Duke. The bells set ringing?

Mar. & Giu. No.

Duke Yes—one—the Visitors, and I rang it myself. It is not enough! It is not enough!

Giu. Upon my honour, I'm very sorry; but you see, I was brought up in a gondola, and my ideas of politeness are confined to taking off my cap to my passengers when they tip me.

Duch. That's all very well in its way, but it is not enough.

Giu. I'll take off anything else in reason.

Duke But a Royal salute to my daughter—it costs so little.

Cas. Papa, I don't want a salute.

Giu. My dear sir, as soon as we know which of us is entitled to take that liberty she shall have as many salutes as she likes.

Mar. As for guards of honour and triumphal arches, you don't know our people—they wouldn't stand it.

Giu. They are very off-hand with us—very off-hand, indeed.

Duke Oh, but you mustn't allow that—you must keep them in proper discipline, you must impress your Court with your importance. You want deportment—carriage—

Giu. We've got a carriage.

Duke Manner—dignity. There must be a good deal of this sort of thing—(*business*)—and a little of this sort of thing—(*business*)—and possibly just a *souçon* of this sort of thing!—(*business*)—and so on. Oh, it's very useful, and most effective. Just attend to me. You are a King—I am a subject. Very good—

No. 11 Gavotte - Casilda, Duchess, Marco, Giuseppe & Duke

Tempo di Gavotte. Allegretto

2 Flauti
mf *a2* cresc. f dim. p

Oboe
mf cresc. f dim. p

2 Clarinetti (A)
mf cresc. f dim. p

2 Fagotti
mf *a2* cresc. f dim. p

2 Corni (D)

2 Cornetti (A)

CASILDA

DUCHESS

MARCO

GIUSEPPE

DUKE
I am a

Violino I
mf cresc. f dim. p

Violino II
mf cresc. f dim. p

Viola
mf cresc. f dim. p

Violoncello
mf cresc. f dim. p

Contrabasso
mf cresc. f dim. p

7

DUKE

cour-tier grave and se-rious Who is a - bout to kiss your hand; Try to com-bine a pose im -

I

VI.

II

Vla.

Vc. Cb.

12

Fl.

Cl. (A)

Fg.

Cor. (D)

MARCO & GIUSEPPE

Let us com-bine a pose im -

DUKE

-pe-rious With a de-mean-our no - bly bland.

I

VI.

II

Vla.

Vc. Cb.

16

Fl. I

Ob.

Cl. (A)

Fg.

Cor. (D)

MAR. & GIU.

DUKE

I

VI.

II

Vla.

Vc. Cb.

- pe - rious With a de - mean - our no - bly bland.

That's, if any - thing, too un -

24 B

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

CAS.

DUCH.

DUKE

I

VI.

II

Vla.

Vc.

p

a2

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

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

tend-ing-Don't be so deuc - ed - ly con - de - scend - ing!

28 a2

Fl. *p*

Ob. *p*

Cl. (A) *p*

Fg. *p*

Cor. (D) *p*

Cort. (A) *p*

CAS. tend - ing - Don't be so dread - ful - ly con - de - scend - ing!

DUCH. tend - ing - Don't be so dread - ful - ly con - de - scend - ing!

MAR. Oh, hard to

GIU. Oh, hard to

I *p*

VI. *p*

Vla. *p*

Vc. Cb. *p*

32

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cort. (A)

MAR.

GIU.

I

VI.

II

Vla.

Vc. Cb.

please some no-ble-men seem! At first, if a-ny-thing, *too* un - bend-ing; Off_ we_

pl: ase some no-ble-men seem! At first, if a-ny-thing, *too* un - bend-ing; Off_ we_

36

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

MAR.

GIU.

I

VI.

II

Vla.

Vc.

Cb.

go to the o - ther ex - treme - Too_ con - found-ed-ly_ con - de - scend - ing!

go to the o - ther ex - treme - Too_ con - found-ed-ly_ con - de - scend - ing!

40

Fl.

Ob.

Cl. (A)

Fg.

DUKE

Now_ a ga - votte per - form se - date - ly - Of - fer your

I

VI. *p*

II

Vla.

Vc.

Cb.

44

DUKE

hand with con - scious pride; Take an_ at - ti - tude not too state - ly, Still suf -

I

VI.

II

Vla.

Vc.

Cb.

48 A' ¹

Fl. *p*

Cl. (A) *p*

Fg. *p*

Cor. (D) *p*

MARCO & GIUSEPPE

DUKE
-fi-cient-ly dig - ni - fied.

Now for an at-ti-tude not too state-ly, Still suf -

52 ¹ [cresc.]

Fl. *cresc.* [cresc.]

Ob. *cresc.* [cresc.]

Cl. (A) *cresc.* [cresc.]

Fg. [cresc.]

Cor. (D) [cresc.]

MAR. & GIU.

DUKE
-fi-cient-ly dig - ni - fied.

Once - ly, twice - ly- once - ly, twice - ly- Bow im -

cresc.

cresc.

cresc.

cresc.

cresc.

60 B¹

Fl. *p*

Ob. *p*

Cl. (A) *p*

Fg. *p*

Cor. (D) *a2* *p*

CAS. *p*

DUCH. *p*

DUKE *p*

I *p*

VI. *p*

Vla. *p*

Vc. *p*

Ca-pi-tal, both, ca-pi-tal, both-you've caught it— nice - ly! That is the

Ca-pi-tal, both, ca-pi-tal, both-you've caught it— nice - ly! That is the

style of— thing pre - cise - ly!

64

Fl. *p* a2

Ob. *p*

Cl. (A) *p*

Fg. *p*

Cor. (D) *p*

Cort. (A) *p*

CAS. style of_ thing pre - cise - ly!

DUCH. style of_ thing pre - cise - ly!

MAR. Oh, sweet to earn a no-ble-man's

GIU. Oh, sweet to earn a no-ble-man's

I *p*

VI. *p*

Vla. *p*

Vc. Cb. *p*

Detailed description: This page of a musical score, numbered 430, covers measures 64 to 67. The score is for a full orchestra and voices. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (D)), and Corno in A (Cort. (A)). The vocal parts are for Cassius (CAS.), DuChesne (DUCH.), Marcellus (MAR.), and Giulius (GIU.). The woodwinds and strings play in a piano (*p*) dynamic. The vocalists sing the lyrics 'style of_ thing pre - cise - ly!' in measures 64 and 65, and 'Oh, sweet to earn a no-ble-man's' in measures 66 and 67. A first ending bracket is present above the Flute part in measures 66 and 67, marked with 'a2'. The score is written in a key signature of one sharp (F#) and a common time signature (C).

68

Fl.

Ob.

Cl.
(A)

Fg.

Cor.
(D)

Cor.
(A)

MAR.
praise! Ca-pi-tal, both, ca-pi-tal, both—we've caught it nice - ly! Sup-pos-ing he's right in what he_

GIU.
praise! Ca-pi-tal, both, ca-pi-tal, both—we've caught it nice - ly! Sup-pos-ing he's right in what he_

I

VI.

II

Vla.

Vc.
Cb.

76 *a2*

Fl.

Ob.

Cl. (A)

Fg.

Cor. (D)

Cor. (A)

CAS.

DUCH.

MAR.

GIU.

DUKE

I

VI.

II

Vla.

Vc.

Cb.

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

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

this the style! That is the style of thing, the

this the style! That is the style of thing, the

this the style! That is the style of thing, the

80 *rall.* **C** *a2* [a tempo] *p*

Fl. *p*

CAS. style of thing pre - cise - ly!

DUCH. style of thing pre - cise - ly!

MAR. style of thing pre - cise - ly!

GIU. style of thing pre - cise - ly!

DUKE style of thing pre - cise - ly!

I *sf* *p*

VI. *sf* *p*

II *sf* *p*

Vla. *sf* *p*

Vc. *sf* *p*

Cb. *p*

84

Fl. *p*

Cl. (A) *p*

Fg. *p*

I *p*

VI. *p*

II *p*

Vla. *p*

Vc. *p*

Cb. *p*

89 D

Fl.
Cl. (A)
Fg.
I
VI.
II
Vla.
Vc.
Cb.

94

Fl.
Ob.
Cl. (A)
Fg.
Cor. (D)
Cor. (A)
I
VI.
II
Vla.
Vc.
Cb.

cresc.
f
cresc.
f
cresc.
f
p
cresc.
f
p
cresc.
f
cresc.
f
cresc.
f
cresc.
f

99 **E**

Fl. I
Ob.
Cl. (A)
Fg.
Cor. (D)
Cort. (A)
I
VI.
II
Vla.
Vc.
Cb.

p

103 *rall.* *a tempo*

Fl. I
Ob.
Cl. (A)
Fg.
Cor. (D)
Cort. (A)
I
VI.
II
Vla.
Vc.
Cb.

a2

108

rit.

Giu. (*to MARCO*). The old birds have gone away and left the young chickens together. That's called tact.

Mar. It's very awkward. We really ought to tell her how we are situated. It's not fair to the girl.

Giu. Then why don't you do it?

Mar. I'd rather not—you.

Giu. I don't know how to begin. (*To CASILDA*) A—Madam—I—we, that is, several of us—

Cas. Gentlemen, I am bound to listen to you; but it is right to tell you that, not knowing I was married in infancy, I am over head and ears in love with somebody else.

Giu. Our case, exactly! *We* are over head and ears in love with somebody else! (*Enter GIANETTA and TESSA*) In point of fact, with our wives!

Cas. Your wives! Then you are married?

Tess. It's not our fault.

Gia. We knew nothing about it.

Both We are sisters in misfortune.

Cas. My good girls, I don't blame you. Only before we go any further we must really arrive at some satisfactory arrangement, or we shall get hopelessly complicated.

No. 12 Quintet- Casilda, Gianetta, Tessa, Marco, Giuseppe- & Finale

Molto vivace
a² [Il muta in Picc.]

2 Flauti *ff*

Oboe *ff*

2 Clarinetti (Bb) *ff*

2 Fagotti *ff* *a²*

2 Corni (F) *ff*

2 Cornetti (Bb) *f*

I Tromboni *f*

II *f*

III *f*

Triangolo (poi Timpani e Tamburo piccolo) 8

CASILDA

GIANETTA

TESSA

MARCO

GIUSEPPE

Violino I *ff* *p*

Violino II *ff* *p*

Viola *ff* *p*

Violoncello *ff* *p*

Contrabasso *ff* *p*

Here is a fix un-

Here is a fix un-

Here is a fix un-

11

Ob.

Cl.
(Bb)

Fg.

CAS.

GIA.

TESS.

MAR.

GIU.

I

VI.

II

Vla.

Vc.
Cb.

[A] [A]

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard! I may be said to have been bi-sec-ted By a pro-found ca-

16

Cl. (Bb)

Fg.

CAS.

GIA.

TESS.

MAR.

GIU.

I

VI.

II

Vla.

Vc. Cb.

Thro' a ca-la-mi-ty un - ex-pec - ted I am di-vi-si-ble in - to three!

-tas - tro-phe!

21

Fl. *p*

Ob. *p*

Fg. *p*

Cor. (F) *p*

CAS. GIA. & TESS.

MAR. I am di-

GIU. I may be said to have been bi - sec - ted!

I VI II

Vla. *pizz.*

Vc. Cb. *pizz.*

26

Fl.

Ob.

Cl. (Bb)

Fg. *p*

Cor. (F)

CAS. GIA. & TESS.

- vi - si-ble in - to three! Thro' a ca - la-mi-ty I am di - vi-si-ble in - to

I VI II

Vla. *pizz.*

Vc. Cb. *pizz.*

36

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (D)

CAS. GIA. & TESS.

MAR.

GIU.

I

VI.

II

Vla.

Vc. Cb.

u - ni-tee, When ex-cel-lent hus-bands are_ bi-sec - ted, Wives are di-vi-si-ble in - to three?

u - ni-tee, When ex-cel-lent hus-bands are_ bi-sec - ted, Wives are di-vi-si-ble in - to three?

u - ni-tee, When ex-cel-lent hus-bands are_ bi-sec - ted, Wives are di-vi-si-ble in - to three?

46

Ob.

Cl. (Bb)

Fg. II

CAS.
state of u - ni - tee, of u - - - - ni -

GIA.
state of u - ni - tee, Ah! of u - - - - ni -

TESS.
state of u - ni - tee, Ah! of u - - - - ni -

MAR.
state of u - ni - tee, of u - - - - ni -

GIU.
state of u - ni - tee, of u - - - - ni -

I

VI.
II

Vla.

Vc. Cb.

51 **C**

Fl.

Picc.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Trg.

CAS.

GIA.

TESS.

MAR.

GIU.

I

VI.

II

Vla.

Vc. Cb.

- tee! Mo-ral-ists all, How can you call Mar-riage a state of u - ni - tee? Mo-ral-ists

- tee! Mo-ral-ists all, How can you call Mar-riage a state of u - ni - tee? Mo-ral-ists

- tee! Mo-ral-ists all, How can you call Mar-riage a state of u - ni - tee? Mo-ral-ists

p

56

Fl.

Picc.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Trg.

CAS.

GIA.

TESS.

MAR.

GIU.

I

VI.

II

Vla.

Vc. Cb.

all, How can you call Mar-riage a state of u - ni - tee? Call

all, How can you call Mar-riage a state of u - ni - tee? Call

all, How can you call Mar-riage a state of u - ni - tee? Call

all, How can you call Mar-riage a state of u - ni - tee? Call

cresc.

cresc.

f

61

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Trg.

CAS.

GIA. mar - riage a state of

TESS. mar - riage a state of

MAR. mar - riage a state of

GIU.

I

VI.

II

Vla.

Vc. Cb.

f

a2

f

f

67

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(F)

Trg.

CAS.

GIA.

TESS.

MAR.

GIU.

I

VI.

II

Vla.

Vc.

Cb.

u - nion true, — One-third of my - self is — mar - ried to

u - nion true, — One-third of my - self is — mar - ried to

u - nion true, — When half of my - self has — mar - ried one-

72

Fl.

Picc.

Ob.

Cl.
(Bb)

Fg.

CAS.
half of ye, or you!

GIA.
half of ye, or you!

TESS.
half of ye, or you!

MAR.
third of ye, or you!

GIU.
third of ye, or you!

I

VI.

II

Vla.

Vc.

Cb.

Finale

Allegro vivace. L'istesso tempo

85

Flauto

Piccolo

Oboe

2 Clarinetti (A) *muta in A*

2 Fagotti

2 Corni (F) *a2*

2 Cornetti (A) *a2*

Tromboni I, II, III

Timpani *[tr]*

INEZ

DON ALHAMBRA

CHORUS

Violino I

Violino II

Viola

Violoncello

Contrabasso

90

Fl.

Picc.

Ob.

Cl. (A)

Fg.

Cor. (F)

Timp.

I

VI.

II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 90, contains ten staves. The top five staves are for woodwinds: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The next two staves are for brass: Cor Anglais (F) (Cor. (F)) and Timpani (Timp.). The bottom three staves are for strings: Violin I (I), Violin II (II), and Viola (Vla.), followed by Violoncello (Vc.) and Contrabass (Cb.). The woodwind parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The string parts provide harmonic support with sustained notes and rhythmic accompaniment. The score is written in a key with one flat and a common time signature.

95

Fl.

Picc. *muta in Fl.*

Ob.

Cl. (A)

Fg.

Cor. (F) *a2*

Cor. (A)

I II *a2*

Tbni. *f*

III *f*

Timp. *tr*

I

VI.

II

Vla.

Vc. Cb.

Detailed description: This page of a musical score covers measures 95 through 98. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The flute and piccolo parts begin with a rapid sixteenth-note pattern in measure 95, which then transitions into sustained notes. The Piccolo part includes the instruction 'muta in Fl.' in measure 98. The brass section consists of two Cor Anglais (Cor. (F) and Cor. (A)), two Trumpets (I and II), and three Trombones (Tbni. I, II, III). The Cor Anglais and Trumpets play sustained notes, while the Trombones have a rhythmic pattern starting in measure 96. The Timpani (Timp.) part features a trill (tr) in measure 96. The string section includes Violins I and II, Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.), all playing a rhythmic accompaniment of sixteenth notes.

100

Cl. (A) *p*

Fg. *p*

Cort. (A) *p*

DON ALHAMBRA

8 Now let the loy-al lie-ges ga-ther round- The Prin-ce's fos-ter - mo-ther has been

I VI. *p*

II *p*

Vla. *p*

Vc. Cb. *p*

105

Cl. (A) *cresc.* *f*

Fg. *cresc.* *f*

Cort. (A) *p*

DON AL

found! She will de-clare, to sil-ver cla-ri-on's sound, The right-ful King-

I VI. *cresc.* *f*

II *cresc.* *f*

Vla. *cresc.* *f*

Vc. Cb. *f*

A
a tempo

111 Più lento

Fl. *f*

Ob. *f*

Cl. (A) *f*

Fg. *f*

Cor. (F) *f*

Cor. (A) *f*

I II *f*

Tbni. *f*

III *f*

Timp. *f* *tr*

DON AL. let him forthwith be crown'd!

CHOR. She will de - clare, to sil - ver clar - ion's sound, The unis. unis.

I VI. *p* *f*

II VI. *p* *f*

Vla. *p* *f*

Vc. Cb. *p* *f*

116 **Più lento** **B** a tempo

Ob.

Cl. (A) *a2*

Fg.

Cor. (F)

Cort. (A)

I
II
Tbni.

III

Timp.

CHOR. right - ful King - let him forth-with be crown'd!

I
VI.

II

Vla. *pizz.*

Vc. Cb. *pizz.*

p

p

p

p

121

Cl. (A)

Fg.

TESSA GIANETTA DUCHESS CASILDA

Speak, wo-man, speak!- The news we seek- This mo-ment men - tion. To

DUKE

We're all at - ten - tion!

I VI. II

Vla. pizz. p

Vc. Cb. pizz. p

125

Cl. (A)

Fg.

CAS.

us they bring-

DON ALHAMBRA MARCO GIUSEPPE

His fos - ter mo - ther. Is he the King? Or this my bro - ther?

I VI. II

Vla.

Vc. Cb.

129

a2

D

Più lento

Fl. *f*

Ob. *f*

Cl. (A) *f*

Fg. *f*

Cl. (A) *f* muta in Bb

Cor. (F) *f*

Cort. (A) *f* I

I II *f*

Tbni. *f*

III *f*

Cl. (A) *f* muta in Bb

Timp. *pp* *tr*

INEZ

The Roy-al Prince was by the King en-

TUTTI

Speak, woman, speak! Speak, woman, speak!

I VI. *ff* *pp*

II VI. *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

Cb. *ff* *pp*

134

Timp.

INEZ

trust-ed To my fond care, ere I grew old and— crust-ed; When trai-tors came to

I

VI.

II

Vla.

Vc.

139

Timp.

INEZ

steal his son re - pu-ted, My own small boy I deft - ly sub - sti - tu - ted! The

I

VI.

II

Vla.

Vc.

144

INEZ

vil-lains fell in-to the trap com - plete - ly— I hid the Prince a - way— still sleeping

I

VI.

II

Vla.

Vc.

Cb.

pp

149

Fl.
Ob.
Cl.
(Bb)
Fg.
Cor.
(F)
Cor.
(Bb)
I
II
Tbni.
III
Timp.
INEZ
I
VI.
II
Vla.
Vc.
Cb.

sweet-ly; I called him "son" with pardonable sly-ness— His name, Lu-iz! Be-hold his Royal Highness!

ff

E A tempo. Vivace

154

a2

Fl. *f*

Ob. *f*

Cl. (Bb) *f*

Cort. (Bb)

Tbni. I II III *f*

CASILDA

Lu - iz!

LUIZ

Ca - sil - da!

TUTTI *f unis.*

f unis.

I VI. *f*

II *f*

Vla. *f*

Vc. Cb. *f*

158

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cor. (Bb)

I II

Tbni.

III

TUTTI

this in-deed the King? Oh, won-drous re-ve-la-tion! Oh,

I

VI.

II

Vla.

Vc. Cb.

162

F

I Fl.
 II Fl.
 Ob.
 Cl. (Bb)
 Fg.
 Cor. (F)
 Cort. (Bb)
 I Tbn.
 II Tbn.
 III Tbn.
 TUTTI
 I VI.
 II VI.
 Vla.
 Vc. Cb.

un - ex - pec - ted thing! Un - look'd - for sit - u - a - tion!

dim.

166

Cort. (Bb)

GIA.

TESS.

MAR.

GIU.

I

VI.

II

Vla.

Vc.

p

p

pizz.

pizz.

pizz.

pizz.

p

p

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

170

Cl. (Bb)

Fg.

GIA.

TESS.

MAR.

GIU.

I

VI.

II

Vla.

Vc.

p

p

sostenuto

sostenuto

o-ther con-tra-dict-ing; To those whom we a - dore We can be re - u - ni - ted - On

o-ther con-tra-dict-ing; To those whom we a - dore We can be re - u - ni - ted - On

175

G

Cl. (Bb) *p*

Fg.

GIA.
one point ra-ther sore, But, on the whole, de-light-ed!

TESS.
one point ra-ther sore, But, on the whole, de-light-ed!

MAR.
one point ra-ther sore, But, on the whole, de-light-ed!

GIU.

LUIZ
When

I
VI.
II *arco p*

Vla. *arco p*

Vc. *arco p*

Cb. *p*

181

Cl. (Bb) *I*

LUIZ
DUKE
o-thers claim'd thy dain-ty hand, I wait-ed- wait-ed- wait-ed, As pru-dence (so I

I
VI.
II *p*

Vla.

Vc.

Cb.

186

Ob.

C1.
(B \flat)

CASILDA

By vir-tue of our ear - ly vow Re -

DUKE

un - der-stand) Dic - ta-ted - ta-ted - ta-ted.

I
Vl.

II

Vla.

Vc.
Cb.

191

Fl.

C1.
(B \flat)

Fg.

DUCHESS

- cord-ed - cord-ed - cord-ed, Your pure and pa-tient love is now Re - ward-ed - ward-ed -

I
Vl.

II

Vla.

Vc.
Cb.

196 H

Fl. *ff* ^{a2}

Ob. *ff*

Cl. (B \flat) *ff*

Fg. *ff*

Cor. (F) *ff*

Cort. (B \flat) *ff*

I II
Tbni. *ff*

III *ff*

DUCH. ward-ed.

TUTTI Then hail, O King of a Gol - den

I *ff*

VI. *ff*

II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

200

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Cor.
(Bb)

I
II

Tbni.
III

TUTTI

Land, And the high - born bride - who - claims his

I

VI.

II

Vla.

Vc.
Cb.

204

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cor. (Bb)

I
II

Tbni.

III

TUTTI

hand- The past is dead, and you gain your

I

VI.

II

Vla.

Vc.
Cb.

208

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Cor.
(Bb) II

I
II

Tbni.
III

TUTTI
own, A roy - al crown_ and a gol - den

I
VI.

II

Vla.

Vc.
Cb.

212 Allegro con brio

Fl.
Ob.
Cl. (B \flat)
Fg.
Cor. (F)
Cort. (B \flat)
I
II
Tbni.
III
T.picc.
TUTTI
I
VI.
II
Vla.
Vc.
Cb.

ff
ff
ff
tr
f
throne! —

Detailed description: This page of a musical score, numbered 212, is titled 'Allegro con brio'. It features a full orchestral arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B \flat)), Bassoon (Fg.), Horn in F (Cor. (F)), and Cor Anglais (Cort. (B \flat)). The brass section consists of Trumpets (I, II), Trombones (I, II, III), and Piccolo (T.picc.). The string section includes Violins (I, VI.), Violas (II, Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score shows the first few measures of a section, with various dynamics such as fortissimo (ff) and piano (f) indicated. A 'TUTTI' marking is present, and a specific instruction 'throne!' is written above the strings. The music is in a 3/8 time signature and a key signature of one flat.

224 J

Cort. (Bb)
I II
Tbn. I II
T. picc.

Detailed description: This system contains measures 224 through 230. The key signature has one sharp (F#) and the time signature is 3/4. The Cort. (Bb) part starts with a melodic line of eighth notes, then moves to a sustained chord. The I II Tbn. parts play a rhythmic pattern of eighth notes. The T. picc. part has a dotted quarter note followed by an eighth rest, then a dotted quarter note, and finally a quarter note. A double bar line is present at the end of measure 230.

231

Fl.
Ob.
Cl. (Bb)
Fg.
Cor. (F)
Cort. (Bb)
I II
VI. I II
Vla.
Vc. Cb.

Detailed description: This system contains measures 231 through 237. The key signature has one flat (Bb) and the time signature is 3/4. The Fl. part has a melodic line with slurs and accents, marked *ff*. The Ob. part has a sustained chord, marked *ff*. The Cl. (Bb) part has a melodic line with slurs and accents, marked *ff* and *a2*. The Fg. part has a rhythmic pattern of eighth notes, marked *ff*. The Cor. (F) part has a rhythmic pattern of eighth notes. The Cort. (Bb) part has a sustained chord, marked *f*. The I II Tbn. parts play a rhythmic pattern of eighth notes, marked *f*. The VI. I II parts have a melodic line with slurs and accents, marked *ff*. The Vla. part has a rhythmic pattern of eighth notes, marked *ff*. The Vc. Cb. part has a rhythmic pattern of eighth notes, marked *ff*.

238

Fl.

Ob.

Cl. (Bb)

Fg. *a2*
stacc. *f*

Cor. (F)

Cor. (Bb)

I
II
Tbni.

III

TUTTI

Once more *f* gon-do-lier-i, Both skil-ful and wa-ry, Free-

I

VI.

II

Vla. *[stacc.]* *f*

Vc. *[stacc.]* *f*

Cb. *f*

245

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cort. (Bb)

mf

unis.

TUTTI

from this quan-da-ry. Con - ten-ted are we. Ah!

unis.

I

VI.

II

Vla.

Vc.

Cb.

253

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cort. (Bb)

TUTTI

From Roy - al-ty fly-ing, Our gon-do-las ply-ing And

I

VI.

II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 477, starting at measure 253. The score is arranged in systems. The first system contains woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Fg.). The second system contains brass: Cor Anglais (F) (Cor. (F)) and Cor Anglais (Bb) (Cort. (Bb)). The third system contains vocal soloist (TUTTI) and strings. The vocal line has lyrics: "From Roy - al-ty fly-ing, Our gon-do-las ply-ing And". The string section includes Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations including notes, rests, slurs, and dynamic markings.

261

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cort. (Bb)

TUTTI

mer-ri-ly- cry-ing Our- "pre-mé" "sta - li!" Ah!

I VI.

II

Vla.

Ve.

Cb.

a2

unis.

unis.

269

K

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Cor.
(Bb)

I
II
Tbni.

III

TUTTI

So good-bye ca - chu-cha, fan - dan-go, bo - le - ro-We'll dance a fare -

pesante

pesante

pesante

pesante

I
VI.

II

Vla.

Vc.

Cb.

277

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Cor.
(Bb)

I
II

Tbni.

III

TUTTI

-well to that mea-
— Old Xe-res, a - dieu-Man-za - nil-la-Mon - te-ro-We

I
VI.

II

Vla.

Vc.
Cb.

284

Fl.

Ob.

Cl.
(Bb)

Fg.
a2

Cor.
(F)

Cor.
(Bb)

I
II

Tbni.
III

Tutti
leave you with feelings of plea - sure! Once more — gon-do - lier-i, Both skil-ful and

I
VI.

II

Vla.

Vc.

Cb.

292

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cort. (Bb)

TUTTI

wa-ry, Free- from this quan-da-ry- Con-tent-ed are we. Ah!

a2

mf

unis.

unis.

I

VI.

II

Vla.

Vc.

Cb.

299

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cor. (Bb)

Tbni. I II

mf *cresc.*

TUTTI

Ah! Once more, Once more,

I

VI.

II

Vla.

Vc.

Cb.

315 **M**

Fl. *a2* [*marc.*]

Ob. [*marc.*]

Cl. (Bb) *a2* [*marc.*]

Fg. [*sim.*]

Cor. (F)

Cor. (Bb) *a2* *ff*

I II
Tbni. [*sim.*]

IUTTI
-tent-ed are we. So good-bye, ca - chu-cha, fan - dan-go, bo - le-ro-We'll dance a fare -
- ed are we.

I VI. [*sim.*]

II [*sim.*]

Vla. [*sim.*]

Vc. [*sim.*]

Cb. [*sim.*]

323

Fl.

Ob.

Cl.
(Bb)

Fg.

Cor.
(F)

Cor.
(Bb)

I
II
Tbni.

III

TUTTI -well to that mea-sure- Old Xe-res, a - dieu-Man-za - nil-la- Mon - te-ro- We

I
VI.

II

Via.

Vc.
Cb.

390 **rall.**

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Cor. (Bb)

I
II
Tbni.

III

TUTTI

leave you with feel-ings of plea-sure, with feel-ings of plea - - - -

I
VI.

II

Vla.

Vc.
Cb.

Detailed description: This page of a musical score covers measures 390 to 395. It begins with a tempo marking of 'rall.' (rallentando). The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Fg.). The second system includes Cor Anglais (F) (Cor. (F)), Cor Anglais (Bb) (Cor. (Bb)), and Trombones I, II, and III (Tbni.). The third system features a vocal soloist (TUTTI) with the lyrics 'leave you with feel-ings of plea-sure, with feel-ings of plea - - - -'. The fourth system includes Violin I (I), Violin II (II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The woodwinds and strings play rhythmic patterns, while the vocal soloist has a melodic line with long notes. The brass instruments provide harmonic support with sustained notes.

N

338

This musical score page contains the following parts and markings:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. (Bb)** (Clarinet in B-flat)
- Fg.** (Fagott/Bassoon) with *sf* markings
- Cor. (F)** (Trumpet in F)
- Cor. (Bb)** (Trumpet in B-flat)
- I II** (Tuba I and II)
- Tbni. III** (Trombone III) with *sf* markings
- Timp.** (Timpani) with *tr* (trill) marking
- TUTTI** section with *- sure!* marking
- I VI.** (Violin I)
- II VI.** (Violin II)
- Vla.** (Viola)
- Vc. Cb.** (Violoncello/Double Bass) with *sf* markings