

Ed. 1673

THE GONDOLIERS

OR

The King of Barataria

Book by

W. S. GILBERT

Music by

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Authentic Version Edited by

BRYCESON TREHARNE

This score contains all the dialogue

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39001

DRAMATIS PERSONAE

THE DUKE OF PLAZA-TORO.....	<i>A Grandee of Spain</i>
LUIZ.....	<i>His Attendant</i>
DOÑ ALHAMBRA DEL BOLERO.....	<i>The Grand Inquisitor</i>
MARCO PALMIERI.....	
GIUSEPPE PALMIERI...	
ANTONIO.....	
FRANCESCO.....	
GIORGIO.....	
ANNIBALE.....	
THE DUCHESS OF PLAZA-TORO	
CASILDA.....	<i>Her Daughter</i>
GIANETTA.....	
TESSA.....	
FIAMETTA.....	
VITTORIA.....	
GIULIA.....	
INEZ.....	<i>The King's Foster-Mother</i>
CHORUS OF GONDOLIERS AND <i>Contadine</i> , MEN-AT-ARMS, HERALDS, AND PAGES	

ACT I—The Piazzetta, Venice

ACT II—Pavilion in the Palace of Barataria

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

DATE 1750

ARGUMENT

Twenty years before the opening of the action, when Casilda (the heroine) was yet a baby, she and the infant heir to the throne of Barataria were married. Shortly thereafter he disappeared, supposedly abducted to Venice by the Grand Inquisitor, Don Alhambra, and there brought up. At length, as the result of insurrection, the throne of Barataria became vacant; and Casilda's father, the somewhat moth-eaten Duke of Plaza-Toro, wished to establish his daughter as Queen. He accordingly went to Venice—accompanied by his wife, daughter, and Luiz, his drummer—in search of his daughter's missing husband.

As the curtain rises, a chorus of *contadine* (peasant girls) are waiting for the two leading gondoliers, Giuseppe and Marco, to come and choose their brides from among them. By a sort of blindman's buff, the two men choose Tessa and Gianetta; and they all dance off to the altar.

The Duke of Plaza-Toro and suite meanwhile arrive in Venice. The Duke tells Casilda about her childhood marriage. Luiz and Casilda (who—unknown to her parents—are in love with each other) accordingly renounce their love. Don Alhambra appears and tells them that the person they are seeking is either Giuseppe or Marco, he is not sure which. He will send for the nurse who took care of the infant prince (she now lives far away, in the mountains); and, when she arrives, she will be able to tell them which one it is. Meanwhile, Giuseppe and Marco are to go to Barataria at once and rule jointly until the matter is straightened out.

Giuseppe and Marco are overjoyed at the prospect; and, with plans for instituting an ideal state in Barataria, they set sail. Tessa and Gianetta must remain behind, with the vague promise from Don Alhambra that they may later join their husbands, and with the idea that one of them will then be Queen.

Act II is set in Barataria, where Giuseppe and Marco have established their extremely limited monarchy. Everything seems to be going well, except for the fact that they miss their wives. Suddenly Tessa and Gianetta appear, having become impatient and made the trip to Barataria in spite of Don Alhambra's injunction. General happiness now reigns, and all dance a *cachucha*.

A slight cloud appears on the horizon when Don Alhambra enters and points out the weaknesses of Giuseppe's and Marco's system of government. When he learns that Tessa and Gianetta are there, he is somewhat disturbed, and tells them about the prince's infant marriage. This revelation is a heavy blow to the hopes of Tessa and Gianetta; for not only is neither of them to be Queen, but also one of them is actually not married at all. The Duke of Plaza-Toro enters and further criticizes Giuseppe's and Marco's court, and attempts to teach the joint rulers some court etiquette.

At length the woman arrives who had been the nurse of the baby prince when he was married to Casilda: she discloses that neither Giuseppe nor Marco is the rightful heir, but Luiz. Thus Casilda is united with the man she loves, and Giuseppe and Marco may return to their wives and gondolas.

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The Gondoliers

or
The King of Barataria

W. S. Gilbert

Arthur Sullivan

Overture

Allegro vivace

Piano

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2

A musical score for piano, consisting of six staves of music. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature is one sharp, indicating G major. The music features a variety of note heads, including solid black notes, open circles, and diagonal slashes, along with rests. Measures are separated by vertical bar lines, and some notes are connected by horizontal beams. The score includes several fermatas (dots over notes) and a repeat sign with a 'B' above it, indicating a section of the piece.

dim.

p

Ped.

* *Ped.*

* *Ped.*

* *Ped.*

#

4

4

p

f

s:

Rev.

Musical score pages 5-8 showing measures 14-17. The score consists of two staves: treble and bass. The key signature changes from G major (two sharps) to F# major (one sharp). Measure 14 starts with a bass note followed by a treble line. Measure 15 begins with a bass line. Measure 16 starts with a bass note followed by a treble line. Measure 17 starts with a bass note followed by a treble line.

Allegretto grazioso

Musical score pages 9-12 showing measures 18-21. The score consists of two staves: treble and bass. The key signature changes to B-flat major (one flat). Measure 18 starts with a bass note followed by a treble line. Measure 19 starts with a bass note followed by a treble line. Measure 20 starts with a bass note followed by a treble line. Measure 21 starts with a bass note followed by a treble line.

Musical score page 6, measures 1-5. The score consists of two staves: treble and bass. The key signature is one flat. Measure 1: Treble staff has eighth-note pairs (A, G), (D, C), (G, F#). Bass staff has eighth-note pairs (E, D), (A, G), (D, C). Measure 2: Treble staff has eighth-note pairs (D, C), (G, F#). Bass staff has eighth-note pairs (A, G), (D, C). Measure 3: Treble staff has eighth-note pairs (G, F#), (C, B), (F, E). Bass staff has eighth-note pairs (D, C), (G, F#). Measure 4: Treble staff has eighth-note pairs (C, B), (F, E). Bass staff has eighth-note pairs (G, F#), (C, B). Measure 5: Treble staff has eighth-note pairs (F, E), (B, A). Bass staff has eighth-note pairs (C, B), (F, E).

Ped. *

Musical score page 6, measures 6-10. The score consists of two staves: treble and bass. The key signature changes to one sharp. Measure 6: Treble staff has eighth-note pairs (D, C), (G, F#). Bass staff has eighth-note pairs (A, G), (D, C). Measure 7: Treble staff has eighth-note pairs (G, F#), (C, B), (F, E). Bass staff has eighth-note pairs (D, C), (G, F#). Measure 8: Treble staff has eighth-note pairs (C, B), (F, E). Bass staff has eighth-note pairs (G, F#), (C, B). Measure 9: Treble staff has eighth-note pairs (F, E), (B, A). Bass staff has eighth-note pairs (C, B), (F, E). Measure 10: Treble staff has eighth-note pairs (B, A), (E, D). Bass staff has eighth-note pairs (F, E), (B, A).

rall.

Musical score page 6, measures 11-15. The score consists of two staves: treble and bass. The key signature changes back to one flat. Measure 11: Treble staff has eighth-note pairs (D, C), (G, F#). Bass staff has eighth-note pairs (A, G), (D, C). Measure 12: Treble staff has eighth-note pairs (G, F#), (C, B), (F, E). Bass staff has eighth-note pairs (D, C), (G, F#). Measure 13: Treble staff has eighth-note pairs (C, B), (F, E). Bass staff has eighth-note pairs (G, F#), (C, B). Measure 14: Treble staff has eighth-note pairs (F, E), (B, A). Bass staff has eighth-note pairs (C, B), (F, E). Measure 15: Treble staff has eighth-note pairs (B, A), (E, D). Bass staff has eighth-note pairs (F, E), (B, A).

a tempo
Ped. * Ped. * Ped. * Ped. * Ped. *

Musical score page 6, measures 16-20. The score consists of two staves: treble and bass. The key signature changes back to one flat. Measure 16: Treble staff has eighth-note pairs (D, C), (G, F#). Bass staff has eighth-note pairs (A, G), (D, C). Measure 17: Treble staff has eighth-note pairs (G, F#), (C, B), (F, E). Bass staff has eighth-note pairs (D, C), (G, F#). Measure 18: Treble staff has eighth-note pairs (C, B), (F, E). Bass staff has eighth-note pairs (G, F#), (C, B). Measure 19: Treble staff has eighth-note pairs (F, E), (B, A). Bass staff has eighth-note pairs (C, B), (F, E). Measure 20: Treble staff has eighth-note pairs (B, A), (E, D). Bass staff has eighth-note pairs (F, E), (B, A).

Ped. * Ped. *

Musical score page 6, measures 21-25. The score consists of two staves: treble and bass. The key signature changes back to one flat. Measure 21: Treble staff has eighth-note pairs (D, C), (G, F#). Bass staff has eighth-note pairs (A, G), (D, C). Measure 22: Treble staff has eighth-note pairs (G, F#), (C, B), (F, E). Bass staff has eighth-note pairs (D, C), (G, F#). Measure 23: Treble staff has eighth-note pairs (C, B), (F, E). Bass staff has eighth-note pairs (G, F#), (C, B). Measure 24: Treble staff has eighth-note pairs (F, E), (B, A). Bass staff has eighth-note pairs (C, B), (F, E). Measure 25: Treble staff has eighth-note pairs (B, A), (E, D). Bass staff has eighth-note pairs (F, E), (B, A).

cresc.
f
Ped. *

Musical score page 7, measures 1-4. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one flat. The bottom staff is in common time and has a key signature of one flat. Measure 1 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 2 begins with a piano dynamic (p), followed by a dynamic instruction 'dim. a tempo' with a crescendo line. Measure 3 starts with a piano dynamic (p). Measure 4 ends with a forte dynamic (f).

Musical score page 7, measures 5-8. The top staff continues in common time with a key signature of one flat. The bottom staff also continues in common time with a key signature of one flat. Measures 5 and 6 show eighth-note patterns. Measure 7 begins with a piano dynamic (p) and ends with a forte dynamic (f). Measure 8 concludes with a piano dynamic (p).

Allegretto Tempo di Gavotta

Musical score page 7, measures 9-12. The top staff is in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp. Measures 9 and 10 begin with a piano dynamic (p). Measure 11 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 12 concludes with a forte dynamic (f).

Musical score page 7, measures 13-16. The top staff is in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp. Measures 13 and 14 show eighth-note patterns. Measures 15 and 16 continue the eighth-note patterns established in the previous measures.

Musical score page 7, measures 17-20. The top staff is in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp. Measures 17 and 18 show eighth-note patterns. Measures 19 and 20 continue the eighth-note patterns established in the previous measures.

Musical score for piano, two staves. Treble clef, key signature of one sharp (F#), common time. Measure 1: Treble staff has eighth-note pairs (A, G) and (B, A). Bass staff has eighth-note pairs (D, C) and (E, D). Measure 2: Treble staff has eighth-note pairs (C, B) and (D, C). Bass staff has eighth-note pairs (G, F) and (A, G). Dynamic: *f*. Measure 3: Treble staff has eighth-note pairs (B, A) and (C, B). Bass staff has eighth-note pairs (F, E) and (G, F).

Musical score for piano, two staves. Treble clef, key signature of one sharp (F#), common time. Measure 3: Treble staff has eighth-note pairs (A, G) and (B, A). Bass staff has eighth-note pairs (D, C) and (E, D). Measure 4: Treble staff has eighth-note pairs (C, B) and (D, C). Bass staff has eighth-note pairs (G, F) and (A, G). Dynamic: *p*.

Musical score for piano, two staves. Treble clef, key signature of one sharp (F#), common time. Measure 5: Treble staff has eighth-note pairs (B, A) and (C, B). Bass staff has eighth-note pairs (F, E) and (G, F). Measure 6: Treble staff has eighth-note pairs (A, G) and (B, A). Bass staff has eighth-note pairs (D, C) and (E, D). Dynamic: *p*.

Musical score for piano, two staves. Treble clef, key signature of one sharp (F#), common time. Measure 7: Treble staff has eighth-note pairs (C, B) and (D, C). Bass staff has eighth-note pairs (G, F) and (A, G). Measure 8: Treble staff has eighth-note pairs (B, A) and (C, B). Bass staff has eighth-note pairs (F, E) and (G, F).

Musical score for piano, two staves. Treble clef, key signature of one sharp (F#), common time. Measure 9: Treble staff has eighth-note pairs (A, G) and (B, A). Bass staff has eighth-note pairs (D, C) and (E, D). Measure 10: Treble staff has eighth-note pairs (C, B) and (D, C). Bass staff has eighth-note pairs (G, F) and (A, G).

5

cresc.

f

p

rit.

trem.

The image displays five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp. The music consists of two melodic lines: an upper line with eighth-note patterns and a lower line with sustained notes and occasional eighth-note chords. Measure 1 starts with a forte dynamic (f) in the upper line. Measure 2 begins with a crescendo (cresc.) in the upper line. Measure 3 starts with a piano dynamic (p) in the upper line. Measure 4 features a ritardando (rit.) in the upper line. Measure 5 concludes with a tremolo (trem.) in the upper line. Measure 6 begins with a forte dynamic (f) in the upper line.

Act I

(Scene: *The Piazzetta, Venice. The Ducal Palace on the right. Fiametta, Giulia, Vittoria, and other contadine (peasant girls) discovered, each tying a bouquet of roses.*)

No. 1. "List and learn"

Opening Chorus and Solos

Contadine and Gondoliers

Allegretto moderato

ff

Ped. *

Ped. *

8

1 3 1 4

3 1 3 4

1 2 1 2 1

4 3 1 2 1 2 1

(A)

Ped.

Chorus of Contadine
SOPRANO

Soprano: List and learn; list and

Alto: List and learn; list and

Basso continuo: Bass line with grace notes.

End of section with a double asterisk (**).

Soprano: learn, list and learn, ye dain - ty

Alto: learn, list and learn, ye dain - ty

Basso continuo: Diminution (dim.) and Mezzo-forte (mp) markings.

Performance instruction: Red. *

Ros - es, Ros - es white and ros - es red, Why we

Ros - es, Ros - es white and ros - es red, Why we

Basso continuo: Bass line with grace notes.

bind you in - to po - sies Ere - your morn - ing bloom has
bind you in - to po - sies Ere - your morn - ing bloom has

B

fled. By a law of maid - en's mak - ing, Ac - cents
fled. By a law of maid - en's mak - ing, Ac - cents

B₄

of - a heart that's ach - ing, E - ven though that heart be
of - a heart that's ach - ing, E - ven though that heart be

break - ing, Should by maid - en be un - said.
break - ing, Should by maid - en be un - said.

Though they love with love ex-ceed - ing, They must
Though they love with love ex-ceed - ing, They must

seem to be un-heed-ing- Go ye then and do their
seem to be un-heed-ing- Go ye then and do their

1 3

Re. *

Re. *

plead-ing, Ros - es white and ros - es
plead-ing, Ros - es white and ros - es

(C)

red! List and learn,
red! List and learn,

(C) (D)

20.

list and learn, ye dain - ty ros - es, Ros - es
list and learn, ye dain - ty ros - es, Ros - es

dim. mp

white and ros - es red,
Why we bind you in - to

white and ros - es red,
Why we bind you in - to

po - sies Ere - your morn - ing bloom has fled.
List and

po - sies Ere - your morn - ing bloom has fled.
List and

cresc.

learn, list and learn, ros - es white and ros - es red, ros -

learn, list and learn, ros - es white and ros - es red, ros -

- es, oh, list, list and learn, list and
 - es, oh, list, list and learn, list and
 learn, oh, ros - es white and
 learn, oh, ros - es white and

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

Fiametta

red!

Two there

red!

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

D

are for whom, in du-ty, Ev - 'ry maid in Ven - ice sighs-

Two so peer-less in their beau-ty That they

shame the sum-mer skies.

We have

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

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

(E)

Chorus

Fiametta

las! A-las! Are four - and - twen - ty!

The vocal parts are shown in soprano and alto voices. The piano accompaniment consists of eighth-note chords.

Chorus

Fiametta

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

The vocal parts are shown in soprano and alto voices. The piano accompaniment consists of eighth-note chords.

Chorus
SOPRANO

two! They, a-las, are on - ly two! A-las! Now ye

ALTO

They, a-las, are on - ly two! A-las! Now ye

The vocal parts are shown in soprano and alto voices. The piano accompaniment consists of eighth-note chords.

know, ye dain-ty ros - es, Ros - es white and ros - es red, Why we

know, ye dain-ty ros - es, Ros - es white and ros - es red, Why we

The vocal parts are shown in soprano and alto voices. The piano accompaniment consists of eighth-note chords. The dynamic marking *mp* is present in the piano part.

Rit.

*

bind you in - to po - sies Ere_ your morn - ing bloom has
bind you in - to po - sies Ere_ your morn - ing bloom has

fled. Now ye know, now ye know, ros - es white and ros - es
fled. Now ye know, now ye know, ros - es white and ros - es

cresc.

red, ros - - - es, oh, now, now - ye
red, ros - - - es, oh, now, now - ye

f.

Red. * Red. *

know, now ye know,
oh, ros - es

know, now ye know,
oh, ros - es

Ped. * Ped. *

white and red!

white and red!

Ped. * Ped. * Ped. *

(During this chorus Antonio, Francesco, Giorgio, and other Gondoliers have entered unobserved by the Girls— at first two, then two more, then four, then half-a-dozen, then the remainder of the Chorus of Gondoliers.)

Allegretto moderato

p pp

Francesco

Good

Francesco

Good

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

Fiametta

flo - ral trib - utes ex-tra - or di - na - ry? For

F

Fiametta

flo - ral trib - utes ex-tra - or di - na - ry? For

pp

Mar - co and Giu - sep - pe Pal - mi - e - ri, The

Giulia

pink and flow'r ____ of all the gon - do - lie - ri. They're

com - ing here, as we have heard but late - ly, To

Antonio
(BARITONE)

choose two brides from us who sit se - date - ly. Do

Chorus of Contadine

Antonio

(G)

all you maid-ens love them? Pas - sion-ate - ly! These

pp *f* *pp*

Giorgio
(BASS)

gon - do - liers are to be en - vied great - ly! But what of

3 3 3 3

us, who one and all a - dore you? Have pit-y on our

3 3 3 3

pas - sion, we im - plore you!

sf pp 3

(H) **Fiametta**

These gen - tle - men must make their choice be - fore you.

3 3

Vittoria

In the mean-time we tac-it-ly ig-nore you.

Giulia

When they have cho-sen two, that leaves you plen-ty-

Fiametta
&
Vittoria

Two doz-en we, and ye are four-and-twen-ty. Till

Antonio

then, en-joy your dol-ce far ni-en-te. With plea-sure, no-bod-y

(I) Allegro con brio

con - tra - di - cen - te!

Antonio

1. For the mer - ri - est fel-lows are we,
 2. With sor - row we've noth-ing to do,

Chorus SOPRANO & ALTO *f*

TENOR & BASS *f*

Tra la, tra

Tra la, tra

tra la la la la, — tra la la la la,

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

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

p

That
And
care _____ on the em-er-al-d sea, }
 is a thing to pooh-pooh,

Tra la, tra
Tra la, tra

f

(J)

tra la la la la, — tra la la la;
 la, tra la, tra la la la la, — tra la la la!
 la, tra la, tra la la la la, — tra la la la!

p

{With lov-ing and laugh-ing, And quip-ping and quaf-fing, We're
 { And Jeal-ous - y yel - low, Un - for - tu - nate fel - low, We

hap - py as hap - py can be, With lov - ing and laugh - ing, And
drown in the shim - mer-ing blue, And Jeal - ous - y yel - low, Un -

f

Tra la!

f

Tra la!

p

quip - ping and quaf - fing, We're hap - py as hap - py can be! }
for - tu - nate fel - low, We drown in the shim - mer-ing blue! }

Tra .

Tra .

f sf

Tra

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

sf

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The vocal parts sing the lyrics "la la la la la la la, tra la, tra la, la la, tra la la la". The piano accompaniment provides harmonic support with chords. Measure numbers 18, 19, and 20 are indicated above the staves. A circled 'K' is placed above the vocal entries in measures 19 and 20.

A musical score for four voices (SATB) in common time and G major. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are "la la la la, tra la la la la la, tra la la la, cresc." The score includes four staves, each with a clef, key signature, and a dynamic marking "cresc." at the end of the third measure.

A musical score for four voices and piano. The vocal parts consist of four staves, each with a soprano-like melody of 'la' sounds. The piano part is at the bottom, featuring chords and a bass line. The music is in common time, with a key signature of one sharp. The vocal entries are staggered, with the first voice starting at measure 1, the second at measure 2, the third at measure 3, and the fourth at measure 4. Measures 5-8 repeat the pattern. Measure 9 is a piano solo. Measures 10-12 repeat the vocal pattern. Measures 13-16 are piano solo. Measures 17-20 repeat the vocal pattern. Measures 21-24 are piano solo. Measures 25-28 repeat the vocal pattern. Measures 29-32 are piano solo. Measures 33-36 repeat the vocal pattern. Measures 37-40 are piano solo.

2nd Verse

1.

tra la! —

tra la!

tra la! —

2nd Verse

1.

p

Allegro agitato

2.

ff

ff

3 3 3 3

Red.

Recit. Fiametta (looking off) (Marco and Giuseppe appear in gondola at back.)

See, see, at last they come to make their choice— Let us ac—

*

(L)

Chorus of Contadine

claim them with u-nit-ed voice. Hail, hail, gal-lant gon-do-

a tempo

f

8

lie - ri, ben' ve - nu - ti, ben' ve - nu - ti! Ac -

8

cept our love, our hom - age, and our

8

Reed. *

(Marco and Giuseppe jump ashore. The Girls salute them.)

du - ty. Ben' ve - nu - ti, ben' ve - nu - ti!

8

Allegretto grazioso **Marco & Giuseppe**

Buon' gior - no, si - gno - ri - ne!
Good mor - row,

Chorus (Girls) unison

Gon - do -

Allegretto grazioso

f

Red. *

(Marco and Giuseppe bow.) Marco

Ser - vi -
Giuseppe

Ser - vi -

lie - ri ca - ris - si-mi! *Sia - mo con - ta - di - ne!*
We are

to - ri u - mi - lis - si-mi! Per chi que-sti fio - ri, Que-sti
For whom are these flow - ers, ah, these

to - ri u - mi - lis - si-mi! Per chi que-sti fio - ri, Que-sti
For whom are these flow - ers, ah, these

Sheet music for the first section of the scene. It features three staves. The top two staves are vocal parts, and the bottom staff is a basso continuo (basso) staff. The vocal parts are in treble clef, and the basso staff is in bass clef.

fio - ri bel - lis - si - mi?
flow - ers

fio - ri bel - lis - si - mi?
flow - ers

Chorus (Girls)

Per voi, bei si - gno - ri! O
For you, dear

(M) *The Girls present their bouquets to Marco and Giuseppe, who are overwhelmed with them, and*

ec - cel - len - tis - si - mi!

carry them with difficulty.)

Marco *(Marco's and Giuseppe's arms are full of flowers.)*

0 ciel!
0 heav'n!

Giuseppe

0 ciel!
0 heav'n!

(deprecatingly)

*ciel!
heav'n!*

*Sia-mo gon - do -
We are*

*ciel!
heav'n!*

*Sia-mo gon - do -
We are*

Chorus (Girls)

*Buon' gior - no, ca - va - lie - ri!
Good mor - row,*

(to Fiametta)

*lie - ri! Si-gno - ri - na, io - t'a - mo!
I love thee!*

f (to Vittoria)

*lie - ri! Si-gno - ri - na, io - t'a - mo!
I love thee!*

N

Chorus (Girls) (deprecatingly)

*Con-ta - di - ne sia - mo!
We are contadini.*

Chorus (Men)

Si-gno -

f

p

(deprecatingly) (curtseying to Marco and Giuseppe)

Con-ta - di - ne, ca - va - lie - ri!

ri - ne!

Gon - do - lie - ri!

Marco & Giuseppe
(deprecatingly)

Po - ve - ri gon - do - lie - ri!
Naught but poor

Po - ve - ri gon - do -
Naught but poor

Po - ve - ri gon - do -
Naught but poor

lie - ri!

Buon' gior - no, si - gno -
Good mor - row,

lie - ri!

Buon' gior - no, si - gno -
Good mor - row,

p

ri - ne!

Gon - do - lie - ri ca - ris - si - mi!

Sia - mo con - ta -
We are

ri - ne!

(0)

(0)

Marco

Soprano: Ser-vi-to-ri u-mi-lis-si-mi! Per noi, que-sti all these
di - ne!

TENOR: Ser-vi-to-ri u-mi-lis-si-mi! Ser-vi-to-ri u-mi-

BASS: Ser-vi-to-ri u-mi-lis-si-mi! Ser-vi-to-ri u-mi-

fio - ri, Que - sti fio - ri bel - lis - si-mi!
 flow - ers, all these

SOPRANO

Per voi, bei si -
 For you, dear

lis - si-mi! Ser - vi - to - ri u - mi - lis - si-mi, Ser - vi - to - ri u - mi -
 lis - si-mi! Ser - vi - to - ri u - mi - lis - si-mi, Ser - vi - to - ri u - mi -

Signo - ri - ne!

gno - ri, o ec - cel - len - tis - si - mi! Con - ta - di - ne, ca - va -

lis - si - mi, u - mi - lis - si - mi, si - gno - ri - ne!

lis - si - mi, u - mi - lis - si - mi, si - gno - ri - ne!

Più lento

f Gon - do - lie - ri! Buon' gior - no, si - gno - ri - ne!

Good mor - row,

dim.

p

f Gon - do - lie - ri! Buon' gior - no, ca - va - lie - ri!

Good mor - row,

dim.

p

f Gon - do - lie - ri! Buon' gior - no, si - gno - ri - ne!

Good mor - row,

dim.

p

Gon - do - lie - ri! Buon' gior - no, si - gno - ri - ne!

Good mor - row,

f

dim.

p

Più lento

Allegro vivace con molto brio

Marco

Giuseppe We're called _____ gon - do - lie - ri, But that's a va -

We're called _____ gon - do - lie - ri, But that's a va -

ga - ry- It's quite hon - or - a - ry - The trade that we_ ply.

ga - ry- It's quite hon - or - a - ry - The trade that we_ ply.

Musical score for measures 38-41. The top staff shows a vocal line with eighth-note patterns. The bottom staff shows a piano accompaniment with sustained notes.

(P)

For gal - - - lant - ry not - ed Since we were short-

(P)

For gal - - - lant - ry not - ed Since we were short-

Musical score for measures 42-45. The top staff shows a vocal line with eighth-note patterns. The bottom staff shows a piano accompaniment with sustained notes. Measure 43 includes dynamic markings (P) above the vocal line.

coat - ed, To beau - ty de - vot - ed, Giu - sep - pe and I!

coat - ed, To beau - ty de - vot - ed, Are Mar - co and I!

Musical score for measures 46-49. The top staff shows a vocal line with eighth-note patterns. The bottom staff shows a piano accompaniment with sustained notes.

When morn-ing is break-ing, Our couch-es for - sak-ing, To

When morn-ing is break-ing, Our couch-es for - sak-ing, To

(Q)

greet their a - wak-ing With car - ols we come. At sum-mer day's

greet their a - wak-ing With car - ols we come. At sum-mer day's

noon-ing, When wea - ry la - goon-ing, Our man - - - do - lins

noon-ing, When wea - ry la - goon-ing, Our man-do - lins tun-ing, We

8

f

Rit. *

tun - - - ing, We la - - - - - zi -

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

8

dim.

Rit. *

ly _____ thrum, Tra la la la la, tra la la la la, tra la la la

la - zi - ly thrum, Our man - - do -

8

(R)

p

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

- lins _____ tun - ing, We _____ la - -

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

- zi - ly thrum. Tra la la la la, la, la la, tra la la la la, la, la

la, tra la la la la, la, tra la la la la! _____ When

la, tra la la la la, la, tra la la la la! _____ When

(S) *fp*

ves - - pers are ring-ing, To hope ev - er cling - ing, With
fp

ves - - pers are ring-ing, To hope ev - er cling - ing, With

(S)

p

songs of our sing - ing, A vig - il we keep.

songs of our sing - ing, A vig - il we keep.

sempre stacc.

When

When

day - light is fad - ing,
En - wrapt in night's
day - light is fad - ing,
En - wrapt in night's

shad - ing, With soft ser - e - nad -
dim.
shad - ing, With soft ser - e - nad -
dim.

ing We sing them to sleep,
pp
ing We sing them to sleep,
T
pop

With

espress.

soft ser - e -

nad - ing We sing them to sleep,

We sing them, we sing them to sleep,

(U)

(U)

p

pp

sempre p

With soft ser - e - nad-ing We sing them to
sempre p
 With soft ser - e - nad-ing We sing them to

f con forza

sleep. We're called gon - - - do lie - ri,
 sleep. Tra la la la la, tra la la la la, tra la la la
f

(V)

But ____ that's a ____ va - ga - ry. Gon - do -
 la, tra la la la la, tra la la la la, tra la la la la!
 (V)
p

lie - ri, gon - do - lie - ri, tra la la la la,
lie - ri, gon - do - lie - ri, tra la la la la,

tra la la la la la! Gon - do - lie - ri, gon - do -
tra la la la la la! Gon - do - lie - ri, gon - do -

cresc.

lie - ri, tra la la la la, tra la la la la, tra la la la la, tra la la la
lie - ri, tra la la la la, tra la la la la, tra la la la la, tra la la la

molto cresc.

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

Ped. * Ped. *

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

Ped. * Ped. * Ped. *
sf. sf.

Moderato

Recit. Marco.

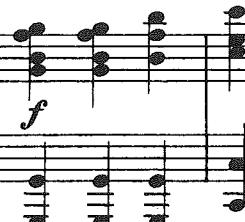
And now to choose our brides!

Giuseppe

As —

Moderato*

fp



We real-ly do not care A pref-rence
all are young and fair, And a-mia-ble be-sides, We real-ly do not care A pref-rence

to de-clare. A bi-as to dis-close Would be in-del-i-cate-

to de-clare.

And

(A)

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

mate!

Chorus

(Girls) *f*

Vi-va! A bi-as to dis-close Would be in-del-i-cate-

(Men) *f*

Vi-va!

But

mate!

fp

how do they pro-pose To let im - par - tial Fate Se - lect for them a

B Recit. Giuseppe

mate? These hand-ker-chiefs up-on our eyes be good e-nough to

fp colla voce

Marco

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

a tempo

a tempo

turn us round- and we, with all con - ve - ni-ent des - patch, Will
turn us round- and we, with all con - ve - ni-ent des - patch, Will

un - der-take to mar - ry an - y two of you we catch!

un - der-take to mar - ry an - y two of you we catch!

Chorus (Girls)

Vi - va! They
(Men)

Vi - va! They

(The Girls prepare to bind Marco's and Giuseppe's eyes as directed.)

un-der-take to mar-ry an-y two of us they catch!

un-der-take to mar-ry an-y two of them they catch!

Allegro con moto

Fiametta (to Marco)

Are you peep-ing? Can you

p

R.W.

*

Marco (Marco slyly lifts bandage.) Vittoria (to Giuseppe)

see me? Dark I'm keep - ing, Dark and dream - y! If you're

Giuseppe

blind-ed, Tru-ly say so. All right - mind - ed Play - ers

(C) (slyly lifts bandage) Fiametta (detecting Marco) (replaces bandage)

play so! Con-duct shad-y! They are cheat-ing! Sure-ly they de-Serve a beat-ing!

Vittoria (detecting Giuseppe) (replaces bandage)

This too much is; Maid-ens mock-ing- Con-duct such is Tru - ly shock - ing!

Chorus

f

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

Fie, for shame! Fie, for shame!

unison

f

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

unison

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

f

me, sir! You can see, sir! Don't tell me, sir! That will do-now let it

You can see, sir! Don't tell me, sir! That will do-now let it be, sir!

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

Moderato
 Chorus of Girls

My pa-pa he keeps three hors-es, Black, and white, and dap - ple grey, sir;

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

Chorus of Men

My pa-pa he keeps three hors-es, Black, and white, and dap - ple grey, sir;

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

Chorus of Girls

My pa-pa he keeps three hors-es, Black, and white, and dap- ple grey, sir.

Chorus of Men

My pa-pa he keeps three hors-es, Black, and white, and dap - ple grey, sir.

(Marco and Giuseppe turn round, as directed, and try to catch the girls. Business of blindman's buff. Eventually Marco catches Gianetta, and Giuseppe catches Tessa. The two girls try to escape, but in vain. The two men pass their hands over the girls' faces to discover their identity.)

Allegretto moderato

Giuseppe *(guessing)*

I've at length a-chieved a cap-ture! This is

(removes bandage)

Marco (guessing)

Tes - sa! Rap-ture, rap-ture! To

Chorus *Rap-ture, rap-ture!*

Rap-ture, rap-ture!

Rap-ture, rap-ture!

(removes bandage)

me Gia-net - ta. Fate has grant-ed! Just the ver - y girl I

p

Giuseppe
(politely to Marco) **Tessa**

want-ed!

If you'd rath-er change- My

Just the ver - y girl he want - ed!

Just the ver - y girl he want - ed!

f

p

Marco
(politely to Giuseppe)

good - ness! This in - deed is sim - ple rude - ness. I've no

Gianetta (Each man kisses each girl.)

pref - er-ence what - ev - er- Lis-ten to him! Well, I nev-er!

sf

attacca

Vivace *Tempo di Valzer*



Gianetta

Thank you, gal - lant

gon - do - lie - ri! In a set and for - mal

mea - sure It is scarce - ly nec - es - sa - ry

(D)

To ex - press our plea - sure. Each of

us to prove a trea - sure, Con - ju - gal and

mon - e - ta - ry, Glad - ly will de - vote our

lei - sure, Gal - lant gon - do - lie - ri. Tra

la la la la la, tra la la

8

E Tessa
la la la la la la la, la la! Gay and gal - lant

8

f *p*

gon - do - lie - ri, Take us both and hold - us

tight - ly. You have luck ex - traor - di - na - ry;

(F)

We might have been un - sight - ly! If we judge your

p

pp

Rd.

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

* *Rd.* * *Rd.* * *Rd.*

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

* *Rd.* *

(G)

gon - do - lie - ri! Tra la la la la la la, tra la

la la la la la, tra la la, la

f

1a!

Chorus

SOPR. *f*

Tra la la la la la la la la la! _____

ALTO *f*

Tra la la la la la la la la la! _____

TENOR *f*

Tra la la la la la la la la la! _____

BASS *f*

Tra la la la la la la la la la! _____

f

f

p

Thank you, gal - lant gon - do - lie - ri! In a

p

La la

p

La la

p

La la

p

set and for - mal mea - sure, It is scarce - ly nec - es -

la la la . la la

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

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

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

sa - ry To ex - press our plea - sure. Each of

la la

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

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

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

(H)

la la

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

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

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

(H)

la la

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

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

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

us to prove a trea - sure, Glad - ly will de - vote our
 la
 la
 la
 la
cresc.
 lei - sure, Gay and gal - lant gon - do - lie - ri,
 la
cresc.
 la
cresc.
 la
cresc.
 la
 $\frac{2}{4}$. $\frac{3}{4}$. $\frac{2}{4}$. $\frac{3}{4}$. $\frac{2}{4}$. $\frac{3}{4}$.

(I) SOPRANO

ALTO

TENOR

BASS

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

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

la, tra la la la la, tra la la la la la!

la, tra la la la la, tra la la la!

la! Tra la la la, la la!

la! Tra la la la, la la!

Tra la la la, la la!

Tra la la la, la la!

(J)

la! Tra la la la, la la!

la! Tra la la la, la la!

Tra la la la, la la!

Tra la la la, la la!

Tra la la la, la la!

la! Tra la la la, la la!

la! Tra la la la, la la!

Gianetta & Tessa

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

f

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

Then no long - er let us lin - ger, To_ the al - tar hur - ry we! Tra la
 Then no long - er let us lin - ger, To_ the al - tar hur - ry we! Tra la
 Then no long - er let us lin - ger, To_ the al - tar hur - ry we! Tra la
 Then no long - er let us lin - ger, To_ the al - tar hur - ry we! la

f

A musical score for six voices (Soprano, Alto, Tenor, Bass, and two additional voices) and piano. The vocal parts sing "la la la la la la la la la!" in a repeating pattern. The piano part provides harmonic support with sustained notes and chords.

Vocal Parts:

- Soprano: Top staff, treble clef, sharp key signature.
- Alto: Second staff, treble clef, sharp key signature.
- Tenor: Third staff, bass clef, sharp key signature.
- Bass: Bottom staff, bass clef, sharp key signature.
- Second Voice: Fifth staff, bass clef, sharp key signature.
- Third Voice: Sixth staff, bass clef, sharp key signature.

Piano Part:

- Staff 7: Treble clef, sharp key signature.
- Staff 8: Bass clef, sharp key signature.

(They all dance off two and two—Gianetta with Marco, Tessa with Giuseppe.)

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The piano plays a continuous series of eighth-note chords, creating a rhythmic pattern that fits the social dance mentioned in the lyrics.

(Flourish. A gondola arrives at the Piazzetta steps, from which enter the Duke of Plaza-Toro, the Duchess, their daughter Casilda, and their attendant Luiz, who carries a drum. All are dressed in pompous, but old and faded clothes.)

No. 2. "From the sunny Spanish shore"

Solos and Quartet

Duke, Duchess, Casilda, and Luiz

Allegro marziale.

The musical score consists of six staves of music. The first two staves show the piano accompaniment in G minor, 2/4 time, with dynamic markings *f* and *p*. The third staff begins with a vocal entry by the Duke, labeled '(A)' above the staff and 'Duke' below it, singing 'From the sun - ny Span-ish shore,'. The fourth staff continues the piano accompaniment. The fifth staff begins with a vocal entry by the Duke, singing 'The Duke of Pla-za-Tor'-, followed by the piano accompaniment. The sixth staff continues the piano accompaniment.

Duchess

Casilda

And his Gra-ce's Duch-ess true-

And his



Luiz

Gra-ce's daugh-ter, too-

And his Gra-ce's pri-vate



drum To Ve - ne - tia's shores have come, To Ve - ne - tia's shores have



Casilda

p

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

Duchess

p

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

Luiz

p

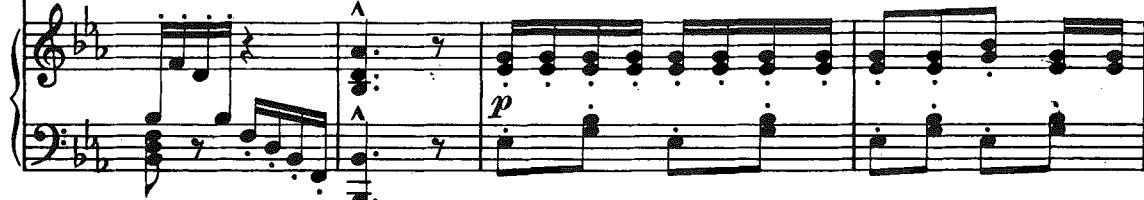
come:

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

Duke

p

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



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

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

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

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

(B)

Duke

Nei - ther that Gran-dee from the Span-ish

A musical score for a three-part setting (Soprano, Alto, Bass) in common time and F major. The vocal parts are supported by a piano reduction. The vocal line begins with eighth-note pairs followed by sustained notes. The piano part features eighth-note chords.

shore,

The no-ble Duke of Pla-za-Tor'-

A continuation of the musical score for the Duke. The vocal parts and piano reduction remain consistent with the previous section.

Duchess

Nor his Gra-ce's Duch-ess, staunch and true-

A musical score for a three-part setting (Soprano, Alto, Bass) in common time and F major. The vocal parts are supported by a piano reduction. The vocal line consists of eighth-note pairs and sustained notes.

Casilda

You may add, his Gra-ce's daugh-ter, too-

A continuation of the musical score for Casilda. The vocal parts and piano reduction remain consistent with the previous sections.

Luiz

Nor his Gra - ce's own par-tic-u-lar drum To Ve - ne - tia's shores will

come, To Ve - ne - tia's shores will come.

(C)

Casilda

p

Duchess

p

Luiz

p

Duke

p

(C)

never, never, never Cross the sea a - gain, They will never, never, never,
never, never, never Cross the sea a - gain, They will never, never, never,
never, never, never Cross the sea a - gain, They will never, never, never,
never, never, never Cross the sea a - gain, They will never, never, never,

nev - er,
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er,
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er,
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er,

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

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.

Duchess: 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.*)

Casilda: 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.

Casilda: 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.

Duchess: That's so like a band!

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

Duchess: 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.

Casilda: 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—

Duchess: And suite—

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

Casilda: Desire —

Duchess: 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!

Casilda: A secret?

Duchess: 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!

Casilda: 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 that 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.*)

Duchess: Your Majesty! (*Kneels*)

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

Casilda: I, the Queen of Barataria! But I've nothing to wear! We are practically penniless!

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 me. An influential directorate has been secured, and I shall myself join the Board after allotment.

Casilda: 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?

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

Casilda: 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. "In enterprise of martial kind"

Solo and Quartet

Duke, Duchess, Casilda, and Luiz

Allegro marziale

Duke

The musical score consists of three staves. The top staff is for the Duke, starting with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic of *f* followed by *dim.*. The middle staff is for the Quartet, also in treble clef and common time, with a dynamic of *p*. The bottom staff is for the Bassoon, in bass clef and common time. The lyrics are integrated into the music, appearing below the vocal line. The Duke's part begins with a melodic line, followed by a section where the Quartet provides harmonic support. The lyrics describe a historical or mythical conflict involving a Duke and his troops.

Duke

1. In -
2. When,
3. When

f *dim.* *p*

en-ter-prise of mar-tial kind, When there was an - y— fight-ing, He
to e-vade De - struc-tion'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

led his reg'-ment from be-hind- He found it less ex - cit - ing. But
sol-dier in that gal-lant band Hid half as well as he did. He
he - ro hes - i - tat - ed not, So mar - vel - lous his nerve is. He

when a - way his reg - ment ran, His place was at the fore, O - That
lay con - cealed through - out the war, And so pre - served his gore, O! That
sent his res - ig - na - tion in, The first of all his corps, O! That

Casilda

In the first and fore - most flight, ha, ha! You
In ev - 'ry dough - ty deed, ha, ha! He
To men of gross - er clay, ha, hal He
Duchess

In the first and fore - most flight, ha, ha! You
In ev - 'ry dough - ty deed, ha, ha! He
To men of gross - er clay, ha, hal He
Luiz

In the first and fore - most flight, ha, ha! You
In ev - 'ry dough - ty deed, ha, ha! He
To men of gross - er clay, ha, hal He

Duke of Pla - za - To - ro! In the first and fore - most flight, ha, ha! You
Duke of Pla - za - To - ro! In ev - 'ry dough - ty deed, ha, ha! He
Duke of Pla - za - To - ro! To men of gross - er clay, ha, hal He

al-ways found that knight, ha, ha! That cel - e - brat - ed, Cul - ti - vat - ed,
 al-ways took the lead, ha, ha! That un - af-fect - ed, Un - de - tect - ed,
 al-ways showed the way, ha, ha! That ver - y know-ing, O - ver-flow-ing,

al-ways found that knight, ha, ha! That cel - e - brat - ed, Cul - ti - vat - ed,
 al-ways took the lead, ha, ha! That un - af-fect - ed, Un - de - tect - ed,
 al-ways showed the way, ha, ha! That ver - y know-ing, O - ver-flow-ing,

al-ways found that knight, ha, ha! That cel - e - brat - ed, Cul - ti - vat - ed,
 al-ways took the lead, ha, ha! That un - af-fect - ed, Un - de - tect - ed,
 al-ways showed the way, ha, ha! That ver - y know-ing, O - ver-flow-ing,

al-ways found that knight, ha, ha! That cel - e - brat - ed, Cul - ti - vat - ed,
 al-ways took the lead, ha, ha! That un - af-fect - ed, Un - de - tect - ed,
 al-ways showed the way, ha, ha! That ver - y know-ing, O - ver-flow-ing,

1. & 2.

Un - der - rat - ed No - ble - man, The Duke of Pla - za - To - ro!
 Well-con - nect - ed War - ri - or, The Duke of Pla - za - To - ro!
 Eas - y - go - ing Pal - a - din, The Duke of Pla - za -

Un - der - rat - ed No - ble - man, The Duke of Pla - za - To - ro!
 Well-con - nect - ed War - ri - or, The Duke of Pla - za - To - ro!
 Eas - y - go - ing Pal - a - din, The Duke of Pla - za -

Un - der - rat - ed No - ble - man, The Duke of Pla - za - To - ro!
 Well-con - nect - ed War - ri - or, The Duke of Pla - za - To - ro!
 Eas - y - go - ing Pal - a - din, The Duke of Pla - za -

Un - der - rat - ed No - ble - man, The Duke of Pla - za - To - ro!
 Well-con - nect - ed War - ri - or, The Duke of Pla - za - To - ro!
 Eas - y - go - ing Pal - a - din, The Duke of Pla - za -

1. & 2.

3.

To - ro! That ver - y know-ing, O - ver-flow - ing, Eas - y - go-ing Pal - a - din, The
 To - ro! That ver - y know-ing, O - ver-flow - ing, Eas - y - go-ing Pal - a - din, The
 To - ro! That ver - y know-ing, O - ver-flow - ing, Eas - y - go-ing Pal - a - din, The
 To - ro! That ver - y know-ing, O - ver-flow - ing, Eas - y - go-ing Pal - a - din, The

3.

(Exeunt Duke and Duchess into Grand Ducal Palace. As soon as they have disappeared, Luiz and Casilda rush to each other's arms.)

Duke of_ Pla - za - To-ro!

ff

Re. * Re. *

Re. * Re. *

attacca

No. 4. "O rapture, when alone together"

Recitative and Duet

Casilda and Luiz

Allegro vivace

Casilda Luiz

O rap-ture,

O rap-ture,

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

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

those that bear them May join in tem-po-ra-ry teth - er, Though

those that bear them May join in tem-po-ra-ry teth - er, Though

Recit.

fate a-part should rude-ly tear them. Ne - ces - si-ty, In - ven-tion's
fate a-part should rude-ly tear them.

moth-er, Com-pelled me to a course of feign-ing- But, left a -

Andante moderato ed espressivo

lone with one an-oth - er, I will a - tone for my dis - dain -

ing! Ah, well-be - lov - ed, Mine an - gry frown -

Is but a gown That serves to dress My gen - tle-ness!

Luiz

Ah, well-be-

lov - ed,

Thy cold dis-dain, It gives no pain— 'Tis mer - cy, played In

Ah, well-be - lov - ed!

mas-quer-adel Ah, well - be - lov - ed! Ah, well-be-

(pizz.)

Red. *

Ah, well-be- lov - ed! Mine an - gry frown Is
 lov - ed! Ah, well-be- lov - ed! Thine an - gry frown Is
Rd. *

but ____ a gown That serves to dress My gen - tle-ness!
 but ____ a gown That serves to dress Thy gen - tle-ness!

dim.

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

f
dim.

f
dim.

lov - ed, be - lov - ed! —

lov - ed, be - lov - ed! —

Ped.

*

Casilda: 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*)

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

Luiz: (*amazed*) Casilda!

Casilda: 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?

Casilda: 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!

Casilda: 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 recognize this marriage? It took place when you were too young to understand its import.

Casilda: 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!

Casilda: I don't think I grasp your meaning.

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

Casilda: (*demurely*) I say I *may* not love you.

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

Casilda: 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*)

Casilda: 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.

Casilda: None whatever, but an embrace cannot be taken to act retrospectively.

Luiz: Perhaps not!

Casilda: 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!

Casilda: A quarter of an hour ago?

Luiz: About that.

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

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

Casilda: 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.

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

Luiz: Must it be so, Casilda?

Casilda: Luiz, it must be so!

No. 5. "There was a time"

Duet

Luiz and Casilda

Andante

Luiz

There was a time— A time for- ev-er gone— ah,
woe is me! It was no crime To love but thee a-lone— ah, woe ^ is me!

One heart, one life, one soul, One aim, one goal—

Each in the oth-er's thrall, Each all in all, ah, woe is me, ah, woe is

2ed. * 2ed. * 2ed. *

2ed. * 2ed. *

Casilda

Oh, bur - y, bur - y let the grave close o'er The
mel Oh, bur - y, bur - y let the grave close o'er The
tranquillo

days that were—that nev-er will be more! Oh, bur - y, bur - y love that all con-
days that were—that nev-er will be more! Oh, bur - y, bur - y love that all con-

dim.
demn, And let the whirl-wind mourn its re - qui - em!
dim.
demn, And let the whirl-wind mourn its re - qui - em!

dim.

Casilda

Dead as the last year's leaves—As gath-ered flow'rs—ah, woe is me!

Dead as the gar-nered sheaves, That love of ours—ah, woe is me!

Born but to fade and die When hope was high,

Dead and as far a - way As yes-ter-day!— ah, woe is me!

Casilda

Oh, bur - y, bur - y— let the grave close o'er The
 Luiz

Oh, bur - y, bur - y— let the grave close o'er The

p

18

days that were—that nev-er will be more! Oh, bur - y, bur - y love that

days that were—that nev-er will be more! Oh, bur - y, bur - y love that

f.

all con - demn, And let the whirl-wind mourn its re - qui-

dim.

f.

all con - demn, And let the whirl-wind mourn its re - qui-

dim.

f —

dim.

trem.

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

(Re-enter from the Ducal Palace the Duke and Duchess, followed by Don Alhambra del Bolero, the Grand Inquisitor.)

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

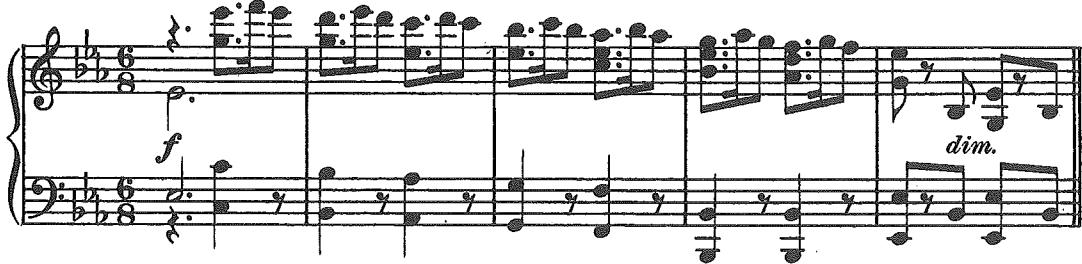
Duchess: Unfortunately, if I am not mistaken, there appears to be some little doubt as to His Majesty's whereabouts.

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

Don Alhambra: 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. "I stole the Prince"
 Solo and Quartet
 Don Alhambra, Casilda, Duchess, Luiz, and Duke

Allegretto non troppo vivo



Don Alhambra

1. I stole the Prince, and I brought him here, And left him gai - ly
 2. But ow-ing, I'm much dis - posed to fear, To his ter-ri-ble taste for

prat - tling tip - pling, With a high - ly re-spect - a - ble gon - do - lier, Who
 That high - ly re-spect - a - ble gon - do - lier Could

prom-ised the Roy - al babe to rear, And teach him the trade of a
 nev - er de-clare with a mind sin-cere Which of the two was his

ti - mo - neer With his own be - lov - ed brat-ling. Both of the babes were
 off - spring dear, And which the Roy-al strip-ling! Which was which he could

strong and stout, And, con - sid - er-ing all things, clev - er. Of that there is no
 nev - er make out De - spite his best en - deav - our. Of that there is no

man - ner of doubt - No prob - a - ble, pos - si - ble shad - o w of doubt - No
 man - ner of doubt - No prob - a - ble, pos - si - ble shad - o w of doubt - No

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

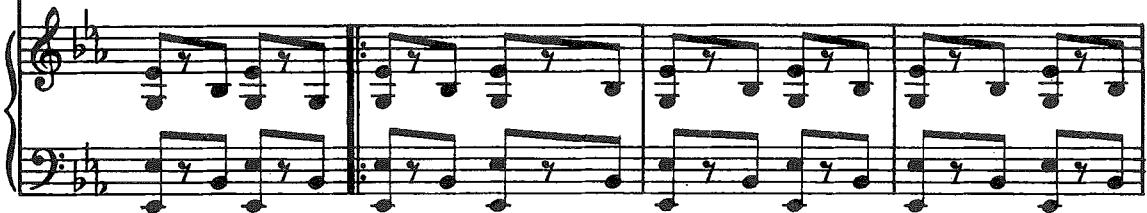
Casilda & Duchess

No pos - si - ble doubt what - ev - er!
 Luis & Duke

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



3. Time sped, and when at the end of a year I sought that infant
children fol-lowed his old ca-reer (This state-ment can't be



cher-ished,
par - ried) That high - ly re - spect - a - ble gon - do - lier Was
Of a high - ly re - respect - a - ble gon - do - lier: Well,

ly - ing a corpse on his hum - ble bier - I dropped a Grand In -
one of the two (who will soon be here) - But which of the two it is

quis - i - tor's tear - That gon - do - lier had per - ished. A
not quite clear - Is the Roy - al Prince you mar - ried! Search

taste for drink, com - bined with gout, Had dou - bled him up for -
 in and out and round a - bout And you'll dis - cov - er

 ev - er. Of that there is no man - ner of doubt - No
 nev - er A tale so free from ev - e - ry doubt - All

 prob - a - ble, pos - si - ble shad - o w of doubt - No pos - si - ble doubt what -
 prob - a - ble, pos - si - ble shad - o w of doubt - All pos - si - ble doubt what -

 3.
 ev - er. Casilda & Duchess The
 No pos - si - ble doubt what - ev - er!
 Luiz & Duke
 No pos - si - ble doubt what - ev - er!

 3.

4.

ev-er!

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

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

4.

shad - ow of doubt- All pos - si-ble doubt what - ev - er!

shad - ow of doubt- All pos - si-ble doubt what - ev - er!

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

Don Alhambra: 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 Alhambra: My young friend, a Grand Inquisitor is always up to date. (*To Casilda*) 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. "But, bless my heart"

Recitative

Casilda and Don Alhambra

Allegro con brio

Casilda

But, bless my heart, con-sid-er my po-

f

Rwd. *

si-tion! I am the wife of one, that's ver-y clear;

Rwd.

But who can tell, ex - cept by in - tu - i - tion,

*

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

2ed.

Don Alhambra

Sub-mit to Fate with-out un-seem-ly wran-gle:

* *2ed.* *

Such com-pli-ca-tions fre-quent-ly oc-cur-

Life is one close-ly

2ed. *

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

Attacca il quintetto

No. 8. "Try we life-long"

Quintet

Casilda, Duchess, Luiz, Duke, and Don Alhambra

Allegretto moderato

Casilda

Try we life - long, we can nev - er Straight-en out life's
 Duchess

Try we life - long, we can nev - er Straight-en out life's
 Luiz

Try we life - long, we can nev - er Straight-en out life's
 Duke

Try we life - long, we can nev - er Straight-en out life's
 Don Alhambra

Allegretto moderato



tan - gled skein; Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein; Why should we, in vain en - deav - our, Guess and guess and

tan - gled skein; Why should we, in vain en-deav - our, Guess and guess and

tan - gled skein; Why should we, in vain en-deav - our, Guess and guess and

tan - gled skein; Why should we, in vain en-deav - our, Guess and guess and



guess a-gain?

guess a-gain? Care's a can-ker that be-

guess a-gain? Life's a pud-ding full of plums.

guess a-gain?

guess a-gain?

v v A

Rev. * Rev. *

f *p*

Life's a pud-ding full of plums. Care's a can-ker that be-

f *p*

nums. Life's a pud-ding full of plums. Care's a can-ker that be-

f *p*

Life's a pud-ding full of plums. Care's a can-ker that be-

f *p*

Life's a pud-ding full of plums. Care's a can-ker that be-

f

Life's a pud-ding full of plums. Care's a can-ker that be-

(A)

p

numbs. Where- fore waste our el - o - cu - tion On im -

p

numbs. Where- fore waste our el - o - cu - tion On im -

p

numbs. Where- fore waste our el - o - cu - tion On im -

p

numbs. Where- fore waste our el - o - cu - tion On im -

p

numbs. Where- fore waste our el - o - cu - tion On im -

p

numbs. Where- fore waste our el - o - cu - tion On im -

(A)

p

pos - si - ble so - lu - tion? Life's a pleas - ant in - sti - tu - tion; Let us

pos - si - ble so - lu - tion? Life's a pleas - ant in - sti - tu - tion; Let us

pos - si - ble so - lu - tion? Life's a pleas - ant in - sti - tu - tion; Let us

pos - si - ble so - lu - tion? Life's a pleas - ant in - sti - tu - tion; Let us

pos - si - ble so - lu - tion? Life's a pleas - ant in - sti - tu - tion; Let us

f

p *un poco rit.*

(B) *p a tempo*

take it as it comes, Let us take it as it comes! Set a - side the
p take it as it comes, Let us take it as it comes! Set a - side the
p take it as it comes, Let us take it as it comes! Set a - side the
p take it as it comes, Let us take it as it comes! Set a - side the
p take it as it comes, Let us take it as it comes! Set a - side the
p take it as it comes, Let us take it as it comes! Set a - side the

un poco rit.

(B)

p a tempo

cresc.

dull e - nig - ma, We shall guess it all too soon; Fail - ure brings no
cresc.

dull e - nig - ma, We shall guess it all too soon; Fail - ure
cresc.

dull e - nig - ma, We shall guess it all too soon; Fail - ure
cresc.

dull e - nig - ma, We shall guess it all too soon; Fail - ure
cresc.

dull e - nig - ma, We shall guess it all too soon; Fail - ure

2ed.

kind of stig - ma - Dance we to an - oth - er tune,
 brings, Fail - ure brings no kind of stig - ma -
 brings no kind of stig - ma - Dance we
 brings no kind of stig - ma - Dance we to an -
 brings no kind of stig - ma - Dance we to an -

cresc.

* *Red.* * *Red.* *

(C) *f*

Dance we to an - oth - er tune! — String the
 Dance we to an - oth - er tune! — String the lyre and fill the
 to an - oth - er tune! — String the lyre and
 oth - er tune! — String the lyre and
 oth - er tune! — String the lyre and

f

* *Red.* * *Red.* *

(C)

f

* *Red.* *

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

lyre and fill the cup, fill the

cup, Lest on sor-row we should sup, we should

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

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

ff

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

ff

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

ff

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

ff

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

ff

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

(D)

p

Hop and skip to Fan-cy's fid-dle, Hands a-cross and down the
p

Hop and skip to Fan-cy's fid-dle, Hands a-cross and down the
p

Hop and skip to Fan-cy's fid-dle, Hands a-cross and down the
p

Hop and skip to Fan-cy's fid-dle, Hands a-cross and down the
p

Hop and skip to Fan-cy's fid-dle, Hands a-cross and down the
p

p marcato

8

mid - dle - Life's per -haps the on - ly rid - dle That we shrink from giv - ing

mid - dle - Life's per -haps the on - ly rid - dle That we shrink from giv - ing

mid - dle - Life's per -haps the on - ly rid - dle That we shrink from giv - ing

mid - dle - Life's per -haps the on - ly rid - dle That we shrink from giv - ing

mid - dle - Life's per -haps the on - ly rid - dle That we shrink from giv - ing

8

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

8

up! Then take it as _____ it comes, Take it as _____ it _____
 up! Then take it as _____ it comes, Take it as _____ it _____
 up! Then take it as _____ it comes, Take it as _____ it _____
 up! Then take it as _____ it comes, Take it as _____ it _____
 up! Then take it as _____ it comes, Take it as _____ it _____

ff

rall.

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

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

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

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

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

a tempo (*Exeunt all into Ducal Palace, except Luiz, who goes off in gondola.*)

comes!

a tempo

comes!

a tempo

comes!

a tempo

comes!

a tempo

comes!

f a tempo

(Enter contadine and Gondoliers, followed by Marco, Gianetta, Giuseppe, and Tessa.)

No. 9. "Bridegroom and bride"

Chorus and Solo
Contadine, Gondoliers, and Tessa

Allegretto moderato

The musical score consists of three staves. The top staff is treble clef, 6/8 time, dynamic f, and tempo Allegretto moderato. It features a bassoon line with eighth-note chords and a vocal line with eighth-note pairs. The middle staff is bass clef, 6/8 time, dynamic f, and tempo Allegretto moderato. The bottom staff is bass clef, 6/8 time, dynamic f, and tempo Allegretto moderato. The vocal line starts with 'Bride - groom and bride!' and continues with 'Bride - groom and bride!'. A circled 'A' above the vocal line indicates it is a solo part.

unison

The musical score consists of three staves. The top staff is treble clef, 6/8 time, dynamic f, and tempo Allegretto moderato. It features a vocal line with eighth-note pairs. The middle staff is bass clef, 6/8 time, dynamic f, and tempo Allegretto moderato. It features a vocal line with eighth-note pairs. The bottom staff is bass clef, 6/8 time, dynamic f, and tempo Allegretto moderato. It features a vocal line with eighth-note pairs. The vocal line starts with 'Knot that's in-sol - u-ble, Voic - es all vol - u-ble Hail it with pride.' and continues with 'Ah'. A circled 'A' above the vocal line indicates it is a solo part. The score ends with a repeat sign and a asterisk.

(B)

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

Bride - groom and bride! Ah.

Bride - groom and bride! We in sin - cer - i - ty

We in sin - cer - i - ty

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

dim.

p. * p.

groom and bride!

groom and bride!

p

*

Red.

*

(C) Allegretto grazioso

Tessa

When a mer-ry maid-en mar - ries,

Sor-row goes and plea-sure tar - ries;

Ev'-ry sound be-comes a song,

All is

right, and noth-ing's wrong!

From to-day and ev-er af - ter

Red.

*

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

sigh of sweet con - tent! When you mar-ry, mer-ry maid - en,

rall. (E) a tempo sost.

Then the air with love is lad - en; Ev'-ry flow'r is a rose, Ev - 'ry

rall. (p) a tempo

goose be-comes a swan, Ev'-ry kind of trou - ble goes Where the

*R. d. ** *R. d. **

*R. d. ** *R. d. **

(F)

last year's snows have gone! cresc.
Chorus

Sun-light takes the place of shade ____
SOPRANO cresc.

Sun - light takes the place of shade
ALTO cresc.

Sun - light takes the place of shade
TENOR cresc.

Sun - light takes the place of shade
BASS cresc.

Sun - light takes the place of shade

cresc.

Ped. *

When you mar-ry, mer-ry maid! f

When you mar-ry, mer-ry maid! When a mer-ry maid-en

When you mar-ry, mer-ry maid! When a

When you mar-ry, mer-ry maid! When a

When you mar-ry, mer-ry maid! When a

f

Ped.

rall.

Ev-'ry sound be-comes a
rall.

mar-ries, Sor-row goes and plea-sure tar-ries; Ev-'ry sound be-comes a
rall.

mer - ry maid - en mar - ries, Ev-'ry sound's a
rall.

mer - ry maid - en mar - ries, Ev-'ry sound's a
rall.

mer - ry maid - en mar - ries, Ev-'ry sound's a
rall.

Rall. * Rall. *

p a tempo

song, All is right, and noth-ing's wrong!

p a tempo

song, All is right, and noth-ing's wrong!

p a tempo

song, All is right, and noth-ing's wrong!

p a tempo

song, All is right, and noth-ing's wrong!

p a tempo

song, All is right, and noth-ing's wrong!

f

Rall. *

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

Ev-'ry sound be-comes a song, All is right, and noth-ing's wrong.

Gnaw-ing Care and ach-ing Sor - row, Get ye gone un-til to - mor - row!

Jeal-ous-ies in grim ar - ray, Ye are things of yes - ter - day!

rall.

When you mar - ry, mer - ry maid - en, Then the air with joy is

a tempo sost.

lad - en; All the cor - ners of the earth Ring with

a tempo

mu - sic sweet - ly played, Wor - ry is me - lo - dious

mirth, Grief is joy in mas-quer - ade,

Sul - len night is laugh-ing day—

SOPRANO

cresc.

Sul - len night is laugh-ing day— All the year is mer-ry

ALTO

cresc.

Sul - len night is laugh-ing day— All the year is mer-ry

TENOR

cresc.

Sul - len night is laugh-ing day— All the the

BASS

cresc.

Sul - len night is laugh-ing day— All the

cresc.

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

rit. dim.

May! All is mer - ry May,

May! All is mer - ry May,

year is mer-ry May! All is mer - ry May,

year is mer-ry May! All is mer - ry May,

rit. dim.

a tempo

p

p

p

p

a tempo

(At the end of the song, Dón Alhambra enters at back. The Gondoliers and Contadine shrink from him, and gradually go off, much alarmed.)

f

f

f

f

f

f

ff

Ped.

*

Giuseppe: 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.
Marco: What a delightful institution marriage is! Why have we wasted all this time? Why didn't we marry ten years ago?
Tessa: Because you couldn't find anybody nice enough.
Gianetta: Because you were waiting for *us*.
Marco: I suppose that *was* the reason. We were waiting for you without knowing it. (*Don Alhambra comes forward.*) Hallo!
Don Alhambra: Good morning.
Giuseppe: If this gentleman is an undertaker, it's a bad omen.
Don Alhambra: Ceremony of some sort going on?
Giuseppe: (*aside*) He *is* an undertaker! (*Aloud*) No— a little unimportant family gathering Nothing in *your* line.
Don Alhambra: Somebody's birthday, I suppose?
Gianetta: Yes, mine!
Tessa: And mine!
Marco: And mine!
Giuseppe: And mine!
Don Alhambra: Curious coincidence! And how old may you all be?
Tessa: It's a rude question— but about ten minutes.
Don Alhambra: Remarkably fine children! But surely you are jesting?
Tessa: In other words, we were married about ten minutes since.
Don Alhambra: Married! You don't mean to say you are married?
Marco: Oh yes, we are married.
Don Alhambra: What, both of you?
All: All four of us.
Don Alhambra: (*aside*) Bless my heart, how extremely awkward!
Gianetta: You don't mind, I suppose?
Tessa: You were not thinking of either of us for yourself, I presume? Oh, Giuseppe, look at him— he was. He's heartbroken!
Don Alhambra: No, no, I wasn't! I wasn't!
Giuseppe: Now, my man (*slapping him on the back*), we don't want anything in your line to-day, and if your curiosity's satisfied — you can go!
Don Alhambra: You mustn't call me your man. It's a liberty. I don't think you know who I am.
Giuseppe: Not we, indeed! We are jolly gondoliers, the sons of Baptista 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 vainglory, 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 Alhambra: Bless my heart, how unfortunate! One of you may be Baptista'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 Alhambra: And I trust— I *trust* it was that one who slapped me on the shoulder and called me his man!
Giuseppe: One of us a king!
Marco: Not brothers!
Tessa: The King of Barataria!
Gianetta: Well, who'd have thought it!

(together)

Marco: But which is it?

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

Gianetta & Tessa: Oh, don't do that! (*Marco and Giuseppe stop him.*)

Giuseppe: 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 Alhambra: I see. It's a delicate distinction.

Giuseppe: 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 —

Marco: And give a great many free entertainments to the gondoliers —

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

Marco: And scramble money on the Rialto among the gondoliers.

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

Marco: And so would I!

Don Alhambra: Come, I'm glad to find your objections are not insuperable.

Marco & Giuseppe: Oh, they're not insuperable.

Gianetta & Tessa: No, they're not insuperable.

Giuseppe: Besides, we are open to conviction.

Gianetta: Yes; they are open to conviction.

Tessa: Oh! they've often been convicted.

Giuseppe: 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.

Tessa: (*to Gianetta*) Oh, he's a fine fellow!

Gianetta: Yes, that's the sort of politician for *my* money!

Don Alhambra: 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.

Marco: As one individual?

Don Alhambra: As one individual.

Giuseppe: (*linking himself with Marco*) Like this?

Don Alhambra: Something like that.

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

Don Alhambra: Undoubtedly. That's always done!

Marco: I'm convinced!

Giuseppe: So am I!

Tessa: Then the sooner we're off the better.

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

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

All: What!

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

Giuseppe: Why, you don't mean to say you are going to separate us from our wives!

Don Alhambra: (*aside*) This is very awkward! (*aloud*) Only for a time — a few months. After all, what is a few months?

Tessa: But we've only been married half an hour! (*Weeps.*)

No. 10. "Kind sir, you cannot have the heart"

Finale of Act I

Ensemble

Allegretto moderato

Gianetta

The musical score consists of five staves of music. The top staff is for the voice of 'Gianetta'. The lyrics begin with '1. Kind sir, you' and '2. Some kind of'. The subsequent staves show the vocal line continuing with 'can - not have the heart Our lives to part From those to whom an hour a - charm you seem to find In wo - man - kind, Some source of un - ex-plained de - go We were u - nit ed! Be - fore our light (Un - less you're jest ing); But what at - flow - ing hopes you stem, Ah, look at them, And pause be - fore you deal this tracts you, I con - fess, I can-not guess- To me a wo - man's face is'.

39001

blow, All un - in - vit - ed! You men can nev - er un-der- stand That
 quite Un- in-ter - est - ing! If from my sis - ter I were torn, It

Re. *

heart and hand Can - not be sep - a - rat - ed when We go a -
 could be borne- I should, no doubt, be hor - ri - fied, But I could

(A)

yearn-ing; You see, you've on - ly wo-men's eyes To i - dol - ize, And on - ly
 bear it- But Mar-co's quite an-oth - er thing. He is my King, He has my

cresc.

Re. *

wo-men's hearts,— poor men, To set - you burn - ing!) Ah me, you
 heart, and none be-side Shall ev - er_ share it! } Ah me, you

a tempo

colla voce

dim.

p

men will nev- er un-der - stand That wo-man's heart _____ is

(weeps)

one with wo - man's hand!

L'istesso tempo

Recit. Don Alhambra

Do not give way to this un-called-for grief; Your

sep-a - ra-tion will be ver-y brief. To as-cer-tain which is the King And which the

Recit.

oth-er, To Ba-ra-ta-ria's Court I'll bring His fos - ter - moth-er; Her for-mer

nurse-ling to de-clare She'll be de-light-ed. That set-tled, let each hap-py pair Be re-u-

colla voce

Andante Gianetta

nit - ed. Vi - va! His ar - gu-ment is strong! Vi - va! We'll not be part - ed

Tessa

Vi - va! His ar - gu-ment is strong! Vi - va! We'll not be part - ed

Marco

Vi - va! His ar - gu-ment is strong! Vi - va! We'll not be part - ed

Giuseppe

Vi - va! His ar - gu-ment is strong! Vi - va! We'll not be part - ed

Andante

long! *Vi - va!* It will be set-tled soon! *Vi - va!* Then comes our hon - ey -
 long! *Vi - va!* It will be set-tled soon! *Vi - va!* Then comes our hon - ey -
 long! *Vi - va!* It will be set-tled soon! *Vi - va!* Then comes our hon - ey -
 long! *Vi - va!* It will be set-tled soon! *Vi - va!* Then comes our hon - ey -

(Exit Don Alhambra.)

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

Allegro con brio

ff

Gianetta

Then one of us will be a Queen, And

p

sit on a gold-en throne, With a crown in-stead Of a hat on her head, And

di - a-monds all her own! With a beau-ti-ful robe of gold and green, I've

al - ways un-der-stood; I won-der wheth-er She'd wear a feath- er? I

Gianetta & Tessa

(B)

f

p

rath- er think she should! Oh, — 'tis a glo-rious thing, I ween, To be a

Marco & Giuseppe

f

p

Oh, — 'tis a glo-rious thing, I ween, To be a

(B)

f

dim. p

reg- u - lar Roy - al Queen! No half - and-half af - fair, I mean, No

reg- u - lar Roy - al Queen! No 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, But a right - down reg - u - lar,

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

Marco

reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen! She'll

drive a-bout in a car-riage and pair, With the King on her left-hand side, And a

milk-white horse, As a mat-ter of course, When - ev - er she wants to

ride! With beau-ti-ful sil-ver shoes to wear Up - on her dain-ty

This section consists of two staves. The top staff is for the voice, starting with a quarter note followed by eighth notes. The bottom staff is for the piano, featuring a steady eighth-note bass line.

feet, With end-less stocks Of beau-ti-ful frocks, And as much as she wants to

This section also consists of two staves. The top staff shows a more complex vocal line with various note values. The bottom staff continues the piano's eighth-note bass line.

Gianetta & Tessa

f *p*

Oh,— tis a glo-rious thing, I ween, To be a reg-u-lar Roy-al

Gianetta & Tessa

f *p*

eat! Oh,— 'tis a glo-rious thing, I ween, To be a reg-u-lar Roy - al

f dim. p

This section features two vocal parts, "Gianetta & Tessa", singing in unison. The piano accompaniment consists of eighth-note chords in the bass and harmonic support in the treble. The dynamic changes from forte to piano and then to a soft dynamic with a crescendo.

Queen! No half - and - half af - fair, I mean, No half - and - half af -

Queen! No half - and - half af - fair, I mean, No half - and - half af -

fair, But a right - down reg - u - lar, reg - u - lar, reg - u - lar,

fair, But a right - down reg - u - lar, reg - u - lar, reg - u - lar,

reg - u - lar Roy - al Queen! When -
C Tessa

reg - u - lar Roy - al Queen!

ever she con - de - scends to walk, Be sure she'll shine at that, With her

p

haugh-ty stare. And her nose in the air, Like a well-born a - ris - to - crat! At

a piacere

el - e-gant high so - ci-e - ty talk She'll bear a-way the bell, With her

colla voce

"How de do?" , And her "How are you?" And "I trust I see you

(D) *a tempo* Gianetta & Tessa *p*

well!" Oh, — 'tis a glo-rious thing, I ween, To be a reg-u-lar Roy-al
 Marco & Giuseppe

a tempo *p*

Oh, — 'tis a glo-rious thing, I ween, To be a reg-u-lar Roy - al

(D) *a tempo* *f* *dim. p*

Queen! No half-and-half af - fair, I mean, No half-and - half af - fair, But a
 Queen! No half-and-half af - fair, I mean, No half-and - half af - fair, But a

f

right-down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen! *E*
 Giuseppe

right-down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen! And *E*

no - ble lords will scrape and bow, And doubl-e them-selves in two, And

p

o - pen their eyes In blank sur - prise At what - ev - er she likes to

do. And ev - 'ry - bod - y will round - ly vow She's fair as flow'rs in

p

a piacere

(F)

May, And say, "How clev - er!" At what - so - ev - er She con - de-scends to

Gianetta & Tessa

a tempo  **p**

Oh, 'tis a glo-ri-ous thing, I ween, To be a

a tempo  **p**

say! Oh, 'tis a glo-ri-ous thing, I ween, To be a

a tempo  **f** *dim. p*

reg-u-lar Roy-al Queen! No half-and-half af-fair, I mean, No

reg-u-lar Roy-al Queen! No 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, But a right-down reg-u-lar,

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

'tis a glo - rious thing, I ween, To be a reg - u - lar Roy - al Queen, A
 'tis a glo - rious thing, I ween, To be a reg - u - lar Roy - al Queen, A

right - down reg - u - lar Roy'1, Roy'1 Queen! —
 right - down reg - u - lar Roy'1, Roy'1 Queen! —

(G) (Dance) *(Enter chorus of contadine and Gondoliers.)*

2.
Chorus
SOPRANO & ALTO

TENOR & BASS

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

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

lar - i - ty, This sud - den eb - ul - li - tion of un -

lar - i - ty, This sud - den eb - ul - li - tion of un -

(H)

mit - i - gat - ed jol - li - ty? Has an - y - bod - y

mit - i - gat - ed jol - li - ty? Has an - y - bod - y

blessed you with a sam - ple of his char-i - ty? Or have you been a -

blessed you with a sam - ple of his char-i - ty? Or have you been a -

dopt - ed by a gen - tle - man of qual-i - ty?

dopt - ed by a gen - tle - man of qual-i - ty?

Moderato Marco

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

Giuseppe sing As vid- u - al: As I

Moderato

mf

p

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

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

vil-ions and find I re pub - li-can

ject To pa pal - ac - es, But you'll spect Your Re-

find I _ re - pub - li - can
 fal - la - cies, You'll spect Your Re - fal - la - cies.

(I) Chorus

As they know we ob - ject To pa - vil - ions and pal - ac - es, How
 As they know we ob - ject To pa - vil - ions and pal - ac - es, How

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

(J)

Allegro vivace

Marco

For

ev - 'ry-one who feels in-clined, Some post we un - der - take to find, Con-

Giuseppe

ge - nial with his frame of mind - And all shall e - qual be. The

Chan-cell-or in his pe-ruke, The Earl, the Mar quis, and the Dook, The

(K) Marco

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

ris - to-crat who banks with Coutts, Th'A - ris - to-crat who hunts and shoots, The A-

Giuseppe

ris - to-crat who cleans our boots— They all shall e - qual be! The

Marco

(L)

No - ble Lord who rules the State, The No - ble Lord who cleans the plate, The

Giuseppe

No - ble Lord who scrubs the grate- They all shall e - qual be! _____ The

Marco

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

Marco &
Giuseppe

(M) Lord High Vag-a-bond in the stocks-They all shall e - qual be! _____ For

ev - 'ry-one who feels in-clined, Some post we un - der - take to find, Con-

ge - nial with his frame of mind, Con - ge - nial with his frame of mind- And

(N)

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

ev - er they go, Sing high, sing low, Wher - ev - er they

go, Wher-ev - er they go, Wher - ev - er they go, They all shall e - qual

0

be! Chorus

Sing high, sing low, Wher - ev - er they— go, Sing

Sing high, sing low, Wher - ev - er they— go, Sing

0

ff

unison

high, sing low, Wher - ev - er they— go, Wher - ev - er they

high, sing low, Wher - ev - er they— go, Wher - ev - er they

go, Wher-ev-er they go, They all shall e - qual be! _____ The

go, Wher-ev-er they go, They all shall e - qual be! _____ The

(P)

Earl, the Marquis, and the Dook, The Groom, the But - ler, and the Cook, The A-

Earl, the Mar - quis, and the Dook, The

(P)

ris - to - crat who banks with Coutts, The A - ris - to - crat who cleans the boots, The

Groom, the But - ler, and the Cook, The

No - ble Lord who rules the State, The No - ble Lord who scrubs the grate, The

No - ble Lord who rules the State, The

(Q)

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

(Q)

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

ge - nial with his frame of mind, Con - ge - nial with his frame of mind - And
ge - nial with his frame of mind, Con - ge - nial with his frame of mind - And

all shall e - qual be! Then hail,

all shall e - qual be! Then hail,

(R) *ff*

O King! Which - ev - er you may be,

O King! Which - ev - er you may be,

To you we sing, But do not bend

To you we sing, But do not bend

B

1 2 3 1

the knee. Then hail,

the knee. Then hail,

4 5 3 2 1 2 4
1 2 1 2 1 2 3 4

hail, O King!

hail, O King!

5 2 3 1 2 3 4 1
1 2 1 2 1 2 3 4

Hail, O King! Hail, O King!

Hail, O King! Hail, O King!

Moderato

Recit. Marco & Giuseppe (together)

Come, let's a-way- our is-land crown a-waits me- Con-

(addressing Gianetta and Tessa)

flict-ing feel-ings rend my soul a-part! The thought of Roy-al dig-ni-ty e-

Recit.
Gianetta & Tessa (together)

(S) lates me, But leav-ing thee be-hind me breaks my heart! Fare-well, my love; on board you must be

get-ting; But while up-on the sea you gai-ly roam, Re-mem-ber that a

heart for thee is fret-ting— The ten-der lit-tle heart you've left at home!

Andante con moto

Gianetta (solo)

Now, Mar-co dear, My wish-es hear: While you're a-way

p

Ad.

It's understood You will be good, And not too gay. To ev'-ry trace Of maiden grace You will be blind,

(T)

And will not glance By any chance On womankind! If you are wise, You'll shut your eyes Till we ar-rive,

And not address A lady less Than forty-five. You'll please to frown On ev'-ry gown That you may see, And,

O my pet, You won't forget You've married me! And, O my darling, O my pet, Whatev-er else you may for-

espress.

Tessa

get, In yon-der isle be-yond the sea, Do not for-get, do not for-get you've mar-ried me! You'll

lay your head Upon your bed At set of sun. You will not sing Of an-y-thing To an-y-one. You'll

sit and mope All day, I hope, And shed a tear Upon the life Your little wife Is pass-ing here. And

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

be so kind As tell the wind How you may be, And send me words By little birds To comfort me! And, O my

dar-ling, O my pet, What-ev-er else you may for-get, In yon-der isle be-yond the sea, Do not for-

Gianetta

my dar- ling, O my

sea, Do not for- get you've mar-ried me! O my

Marco

my

Giuseppe

my

my

cresc.

f

pet, What - ev - er else you may for - get, In yon - der isle be - yond the sea, Do not for -

dar - ling, O my pet, In yon - der isle be - yond the sea, Do not for -

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

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

dim.

dim.

get, do not for-get you've mar-ried me! O my dar-ling, O my

dim.

get, do not for-get you've mar-ried me! O my dar-ling, O my

dim.

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

dim.

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

p

p

p

p

During this quartet a xebeque (three-masted Mediterranean sailing-vessel) is hauled alongside the quay.

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

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

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

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

dim.

pp

pp

Allegretto moderato (*à la Barcarolle*)

p molto cresc. *ff*

Chorus

SOPRANO & ALTO *f*

Then a - way — they go to an is - land fair — That

TENOR *f*

Then a - way — we go to an is - land fair — That

BASS *f*

Then a - way — we go to an is - land fair — That

f

lies in a south-ern sea: We know — not where, and we don't much care, — Wher-

lies in a south-ern sea: We know — not where, and we don't much care, — Wher-

lies in a south-ern sea: We know — not where, and we don't much care, — Wher-

ever that isle may be. _____

The Men (*hauling on the boat*)

ever that isle may be. _____ One, two, three, Haul! One, two, three, Haul!

ever that isle may be. _____ One, two, three, Haul! One, two, three, Haul!

sf *sf* *sf*

When the breez - es are blow-ing The

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

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

8

sf

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

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

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

8 ----- 3
 3 4 1 3 2 1 f
 Red. *

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

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

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

Whe - ev - er that isle_ may be!

Whe - ev - er that isle_ may be!

Whe - ev - er that isle_ may be!

mf

dim.

Rd.

Gianetta

(W)

A - way,

Tessa

Marco

A - way,

A - way go To a balm - y isle,
Giuseppe

A - way,

p

A

p

Rd.

p

Rd.

Rd.

a - way they go,
 a - way they go,
 Where the ros - es blow All the
 a - way we go,
 way, a - way,
 way, a - way,

 ♫. * ♫. * ♫.
 A - way, a - way,
 A - way, a - way,
 win - ter while, ros - - - es blow, a - way, where
 Where the ros - es blow All the win - ter while,
 A - way, a - way, where
 A - way, a - way, where

 ♫. * ♫. *

All the win - ter while, Where
cresc.

Where the
cresc.

the ros - es blow All the win - ter while, Where
cresc.

Where the
cresc.

ros - es blow All win - ter while, Where
cresc.

ros - es blow All win - ter while, Where
cresc.

(All hoisting sail) **ff**

the ros - es blow! Then a - way they

ros - es blow All win - ter while! Then a - way they

the ros - es blow! Then a - way we

ros - es blow All win - ter while! Then a - way we

the ros - es blow! Then a - way they

the ros - es blow! Then a - way we

ff

go to an is - land fair — That lies in a south-ern sea, Then a-way they
 go to an is - land fair — That lies in a south-ern sea, Then a-way they
 go to an is - land fair — That lies in a south-ern sea, Then a-way we
 go to an is - land fair — That lies in a south-ern sea, Then a-way we
 go to an is - land fair — That lies in a south-ern sea, Then a-way they
 go to an is - land fair — That lies in a south-ern sea, Then a-way we

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

(The men embark on the xebecque. Marco and Giuseppe embraces Gianetta)

The musical score consists of six staves of music. The top five staves are for voices (Soprano, Alto, Tenor, Bass, and another Bass) in G major, indicated by a treble clef and two sharps. The bottom staff is for a piano or violin in G major, indicated by a bass clef and two sharps. The vocal parts sing the word "a-way!" in a rhythmic pattern of eighth and sixteenth notes. The piano/violin part provides harmonic support with sustained notes and chords.

and Tessa. The Girls wave a farewell to the Men as the curtain falls.)

The musical score consists of three staves of music for piano or violin. The top staff shows a continuous series of eighth-note chords. The middle staff shows sustained notes with grace notes. The bottom staff shows sustained notes with some rhythmic patterns. The piano/violin part provides harmonic support throughout the scene.

End of Act I

Act II

(Scene: *Pavilion in the Court of Barataria. Marco and Giuseppe, magnificently dressed, are seated on two thrones and are occupied in cleaning the crown and the sceptre. The Gondoliers are discovered dressed, some as courtiers, officers of rank, etc., and others as private soldiers and servants of various degrees. All are enjoying themselves without reference to social distinctions—some playing cards, others throwing dice, some reading, others playing cup and ball, morra, etc.*)

No. 11. "Of happiness the very pith"

Opening Chorus and Solos

Men, Marco, and Giuseppe

Allegretto

Men
TENOR*f*

Of hap - pi - ness the ver - y pith In

BASS

f

Of hap - pi - ness the ver - y pith In



Ba - ra - ta - ria you may see: A mon - ar - chy that's tem - pered with Re -

Ba - ra - ta - ria you may see: A mon - ar - chy that's tem - pered with Re -

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

pub - li - can E - qual - i - ty! This form of gov - ern - ment we find The

A des - po - ti - sm strict, com-bined With
 beau i - de - al of its kind:

ab - so-lute e - qual - i - ty, With ab - so-lute e - qual - i - ty!

Of hap - pi-ness the ver - y pith In Ba - ra - ta - ria
 Of hap - pi-ness the ver - y pith In Ba - ra - ta - ria

you may see: A mon - ar-chy that's tem-pered with Re - pub - li - can E -
 you may see: A mon - ar-chy that's tem-pered with Re - pub - li - can E -

qual-i - ty, Re - pub - - - li-can E - qual-i - ty!
 qual-i - ty, Re - pub - - - li-can E - qual-i - ty!

Marco
 Two kings, of un-due pride be-reft, Who act in per-fect
Giuseppe,
 Two kings, of un-due pride be-reft, Who act in per-fect

u - ni - ty, Whom you can or - der right and left With ab - so-lute im -

u - ni - ty, Whom you can or - der right and left With ab - so-lute im -

pu-ni-ty, Who put their sub-jects at _ their ease By do-ing all they can to please, And

pu-ni-ty, Who put their sub-jects at _ their ease By do-ing all they can to please, And

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

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

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

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

p

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

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

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

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

cresc.

f

Chorus

Of hap - pi-ness the ver - y pith In

Of hap - pi-ness the ver - y pith In

8

Ba - ra - ta - ria you may see: A mon - ar-chy that's tem-pered with Re -

Ba - ra - ta - ria you may see: A mon - ar-chy that's tem-pered with Re -

pub - li - can E - qual - i - ty, Re - pub - - - li - can E -

pub - li - can E - qual - i - ty, Re - pub - - - li - can E -

qual-i - ty, tem-pered with E - qual-i - ty!

qual-i - ty, tem-pered with E - qual-i - ty!

Marco: 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.

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

All: That's all right.

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

All: (*angrily*) What?

Giuseppe: 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.

Giuseppe: 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 recognize two independent responsibilities.

Giuseppe: No; but you can recognize 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.

Annibale: 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?

Marco: Yes, but what are we to do in the meantime?

Marco & Giuseppe:
We want our tea.

Annibale: 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.

Giuseppe: 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. 12. "Rising early in the morning"

Solo and Chorus

Giuseppe and Men

Allegro non troppo

Giuseppe

Ris - ing

ear - ly in the morn - ing, We pro - ceed to light the fire; Then, our

Maj - es - ty a - dorn - ing In its work - a - day at - tire, We em -

bark with - out de - lay On the du - ties of the day. First, we

pol - ish off some batch - es Of po - lit - i - cal des-patch - es, And
 lunch-eon (mak - ing mer - ry On a bun and glass of sher - ry), If we've

for-eign pol - i - ti-cians cir-cum- vent; Then, if bus'-ness is - n't heav-y, We may
 noth-ing in par-tie - u - lar to do, We may make a Proc-la-ma-tion, Or re -

hold a Roy-al lev-ée, Or rat - i - fy some Acts of Parlia - ment. Then we
 ceive a Dep-u - ta-tion-Then we pos - si - bly cre - ate a Peer or two. Then we

prob-a - bly re-view the house-hold troops- With the u-sual "Shal-loo humps!" and "Shal-loo
 help a fel-low-crea-ture on his path With the Gar-ter, or the This - tle, or the

hoops!" Bath. Or re - ceive with cer - e - mo - ni - al and state
 An To a
1st time ff 2nd time pp
 in - ter - est - ing East - ern po - ten - tate. Af - ter that we gen - er -
 fes - ti - val, a func - tion, or a *fête*. Then we go and stand as
 al - ly Go and dress our pri - vate val - et- (It's a rath - er ner - vous
 sen - try At the Pal - ace (pri - vate en - try), March-ing hith - er, march - ing
 du - ty-he's a touch - y lit - tle man)- Write some let - ters lit - er -
 thith - er, up and down and to and fro, While the war - ri - or on

a - ry For our pri - vate sec - re - ta - ry- He is shak - y in his
du - ty Goes in search of beer and beau - ty (And it gen - er - al - ly

spell-ing, so we help him if we can. Then, in view of crav-ings in-ner, We go
hap-pens that he has-n't far to go. He re-lieves us, if he's a-ble, Just in

down and or - der din - ner; Then we pol - ish the re - ga - lia and the
time to lay the ta - ble, Then we dine and serve the cof - fee, and at

cor - o - na - tion plate- Spend an hour in tit - i - vat - ing All our
half-past twelve or one, With a plea-sure that's em-phat - ic We re -
p

Gentle - men - in - Wait - ing; Or we run on lit - tle er - rands for the
 tire - to our at - tic With the grat - i - fy - ing feel - ing that our

Min - is - ters of State. Oh, phi' - los - o - phers may sing Of the
 du - ty has been done! Oh, phi - los - o - phers may sing Of the

trou - les of a King; Yet the du - ties are de - light - ful, and the
 trou - les of a King; But of plea - sures there are man - y and of

priv - i - leg - es great; But the priv - i - lege and plea - sure That we
 wor - ries there are none; And the cul - mi - nat - ing plea - sure That we

tre-a-sure be - yond mea - sure Is to run on lit - tle er - rands for the
tre-a-sure be - yond mea - sure Is the grat - i - fy - ing feel - ing that our

Chorus (Men)

Min - is - ters of State.
du - ty has been done!

Oh, _____ phi - los - o-phers may sing Of the
Oh, _____ phi - los - o-phers may sing Of the

trou - bles of a King; Yet the du - ties are de - light - ful, and the
trou - bles of a King; But of plea - sures there are man - y, and of

priv - i - leg - es great; But the priv - i - lege and plea - sure That we
wor - ries there are none; And the cul - mi - nat - ing plea - sure That we

tre - sure be - yond mea - sure Is to run on lit - tle er - rands for the
tre - sure be - yond mea - sure Is the grat - i - fy - ing feel - ing that our

Giuseppe 1. 2. rit. a tempo (Exeunt all but Marco and Giuseppe.)

Min - is - ters of State. Af - ter du - ty has been done!

Chorus

du - ty has been done!

1. 2. rit. a tempo

Giuseppe: Yes, 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.

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

Giuseppe: How nice they were about the double rations.

Marco: Most considerate. Ah! there's only one thing wanting to make us thoroughly comfortable.

Giuseppe: And that is?

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

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

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

No. 13. "Take a pair of sparkling eyes"

Solo

Marco

Allegretto moderato

Marco

1. Take a
2. Take a

pair of spar-kling eyes,— Hid-den, ev - er and a - non,— In a
pret - ty lit - tle cot— Quite a min - ia-ture af - fair— Hung a -

mer - ci - ful e - clipse.— Do not heed their mild sur -
bout with trellised vine.— Fur - nish it up - on the

prise,— Hav-ing passed the Ru - bi - con.— Take a pair of ros - y
spot— With the trea - sures rich and rare— I've en-deavoured to— de-

lips. fine. Take a fig - ure trim - ly planned, Such as
 Live to love and love to live - You will

ad - mi - ra - tion whets (Be par - tic - u - lar in this); Take a
 ri - pen at your ease, Grow-ing on the sun - ny side - Fate has

ten - der lit - tle hand, Fringed with dain - ty fin - ger - ettes, Press
 noth - ing more to give. You're a dain - ty man to please If

it, press it - in pa-ren - the - sis - Ah!
 you're not sat - is - fied, not sat - is - fied. Ah!

dim.

Take _____ all these, you luck - y
Take _____ my coun - sel, hap - py

man-— Take and keep them, if— you can, if— you can! Take all
man;— Act up - on it, if— you can, if— you can! Take my

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

can, if— you can!— can!

1. 2.

Take my coun - sel, hap - py man!

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

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

if— you can! —

cresc.

f

con forza

f

f

2ed.

*

(Enter Chorus of contadine, running in, led by Fiametta and Vittoria. They are met by all the Ex-Gondoliers, who welcome them heartily.)

No. 14. "Here we are, at the risk"

Scena

Contadine and Gondoliers

Allegro vivace

Allegro vivace

Chorus of Contadine
SOPRANO

ALTO

Here we are, at the risk of our lives, — From

f

Here we are, at the risk of our lives, — From

f

f

ev - er so far, and we've brought your wives— And
 ev - er so far, and we've brought your wives— And

to that end we've crossed the main, And don't in-tend to re - turn a - gain,
 to that end we've crossed the main, And don't in-tend to re - turn a - gain,

To that end we've crossed the main, And don't in-tend to re - turn a - gain!
 To that end we've crossed the main, And don't in-tend to re - turn a - gain!

Here we are, at risk of our lives, —

Here we are, at risk of our lives, —

The musical score consists of three staves. The top two staves are for voices (soprano and alto) in G major, indicated by a treble clef and a key signature of one sharp. The bottom staff is for piano/bass in G major, indicated by a bass clef and a key signature of one sharp. The vocal parts sing eighth-note patterns, while the piano/bass part provides harmonic support with eighth-note chords.

And we've brought, we've brought your wives,

And we've brought, we've brought your wives,

The continuation of the musical score follows the same structure as the first section, with three staves for voices and piano/bass. The vocal parts sing eighth-note patterns, and the piano/bass part provides harmonic support with eighth-note chords.

Here we are, at the risk of our lives, —

Here we are, at the risk of our lives, —

The final section of the musical score follows the same structure as the previous sections, with three staves for voices and piano/bass. The vocal parts sing eighth-note patterns, and the piano/bass part provides harmonic support with eighth-note chords.

And we've brought your wives— And to that end, to that

And we've brought your wives— And to that end, to that

end we've crossed the main, And we don't, don't in -

end we've crossed the main, And we don't, don't in -

tend to re - turn a - gain!

tend to re - turn a - gain!

Fiametta

Though o - be - dience is strong, Cu - ri -

os - i - ty's strong-er - We wait - ed for long, Till we

Vittoria

could-n't wait long-er. It's im - pru - dent, we know; But with-

out your so - ci - e - ty Ex - is - tence was slow, And we

Fiametta

Fiametta's vocal line consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (two sharps). The lyrics are:

Ex - is - tence was slow And we
want - ed va - ri - e - ty - Ex - is - tence was slow And we
want - ed va - ri - e - ty,
want - ed va - ri - e - ty,
Yes, we want - ed va - ri - e -
want - ed va - ri - e - ty,
Yes, we want - ed va - ri - e -

The piano accompaniment is in the bass staff, featuring eighth-note patterns and dynamic markings like *Dec.*, ***, *Dec.*, ***, *p*, and *f*.

Fiametta, Vittoria, and Chorus

The vocal line continues with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to G major (one sharp). The lyrics are:

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

The piano accompaniment is in the bass staff, featuring eighth-note chords and dynamic markings like *f*.

And we've brought your wives - And to that end, to that
 And we've brought your wives - And to that end, to that

end we've crossed the main, And we don't, don't in -
 end we've crossed the main, And we don't, don't in -

(Enter Gianetta and Tessa. They rush to the arms of Marco and Giuseppe.)

tend to re - turn a - gain!
 tend to re - turn a - gain!

Re.

Tessa (embrace)

Giuseppe

Tessa

Giu - sep - pe!

Tes - sa!

*

Gianetta (embrace)

Gianetta

Marco

Mar - co!

Gia - net - - -

Allegretto grazioso

Gianetta

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

Tessa

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

We are
All un -

Allegretto grazioso

And we find the change de - light - ful.
Or do they pro - vide as - sis - tance?

all once more on dry land -
aid - ed are you act - ing,
As at
When you're

Tell me,
If you

home we've been re - main - ing - We've not seen you both for a - ges,
bus - y, have you got to Get up ear - ly in the morn-ing?

are you fond of reign-ing? How's the food, and what's the wa - ges?
do what you ought not to, Do they give the u - sual warn-ing?

Does your
With a

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

new em - ploy - ment please ye? Is it
 horse do they e - quip you? Do the

Do you think your sub - jects like you?
 Ain't the liv - er - y be - com - ing!

dif - fi - cult or eas - y? I am
 Roy - al trades-men tip you? Does your

Take it
 Do they

an - xi - ous to e - lic - it, Is it plain and eas - y steer - ing?
 hu - man be - ing in - ner Feed on ev - 'ry - thing that nice is?

al - to - geth - er, is it Bet - ter fun than gon - do - lier - ing?} We shall
give you wine for din - ner? Peach-es, sug - ar-plums, and i - ces?} We shall

We shall

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

Chorus
f unison

thing is in - ter - est - ing, Tell us, tell us all a - bout it! They will
thing is in - ter - est - ing, Tell us, tell us all , a - bout it! They will

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

Tessa

1.
 2. Is the
 thing is in - ter - est - ing, Tell us, tell us all a - bout it!
 thing is in - ter - est - ing, Tell us, tell us all a - bout it!

Gianetta

1.

Tessa

We shall both go on re-quest-ing Till you
 We shall both go on re-quest-ing Till you
 tell us all a - bout it! They'll go on re-quest-ing Till you
 tell us all a - bout it! They'll go on re-quest-ing Till you

Gianetta

2.

p

tell us, nev - er doubt it; Ev - 'ry - thing is in - ter - est - ing, Tell us,
 tell us, nev - er doubt it; Ev - 'ry - thing is in - ter - est - ing, Tell us,
 tell them, nev - er doubt it; Ev - 'ry - thing is in - ter - est - ing, Tell us,
 tell them, nev - er doubt it; Ev - 'ry - thing is in - ter - est - ing, Tell us,

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

cresc.

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

cresc.

all, — yes, tell us, tell us,
all, — yes, tell us, tell us,
thing is in - ter - est - ing, Tell us, tell us all a - bout it, Tell us,
thing is in - ter - est - ing, Tell us, tell us all a - bout it, Tell us,

A musical score for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is A major (two sharps). The vocal parts sing a repetitive phrase: "tell us, tell us all, all a - bout it!" This is followed by a section where they sing "tell us all a - bout it, Tell us, tell us all a - bout it!" The piano part provides harmonic support with sustained notes and chords. The dynamic markings include *f* (forte) and *ff* (double forte).

Marco: This is indeed a most delightful surprise!

Tessa: 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 any one 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!

Gianetta: And now — which of you is King?

Tessa: And which of us is Queen?

Giuseppe: 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!

Giuseppe: Thanks very much; and, ladies, what do you say to a dance?

Tessa: A banquet *and* a dance! Oh, it's too much happiness!

No. 15. "Dance a cachucha"

195

Chorus and Dance
Contadine and Gondoliers

Tempo di Cachucha allegretta

The musical score consists of four sections:

- Tempo di Cachucha allegretta:** The first section starts with a treble clef, a key signature of one sharp, and a time signature of $\frac{5}{4}$. It features a dynamic marking *f*. The melody is primarily composed of eighth-note patterns.
- Contadine:** The second section begins with a treble clef, a key signature of one sharp, and a time signature of $\frac{3}{8}$. It includes lyrics: "Dance a ca - chu - cha, fan - dan - go, bo - le - ro," followed by "Gondoliers".
- Gondoliers:** The third section starts with a bass clef, a key signature of one sharp, and a time signature of $\frac{3}{8}$. It features a dynamic marking *f pesante*.
- Continuation:** The fourth section continues with a treble clef, a key signature of one sharp, and a time signature of $\frac{3}{8}$. It includes lyrics: "Xe - res_ we'll drink Man - za - nil - la, Mon - te - ro -" followed by "Xe - res we'll drink Man - za - nil - la, Mon - te - ro -".

Wine, when it runs in a - bun-dance, en - hanc - es The reck - less de .
Wine, when it runs in a - bun-dance, en - hanc - es The reck - less de .

(A) unison

light of that wild - est of danc - es! To the pret - ty pit - ter, pit - ter,
light of that wild - est of danc - es!

pat - ter, And the clit - ter, clit - ter, clit - ter, clat - ter - Clit - ter, clit - ter, clit - ter,

stacc.



To the

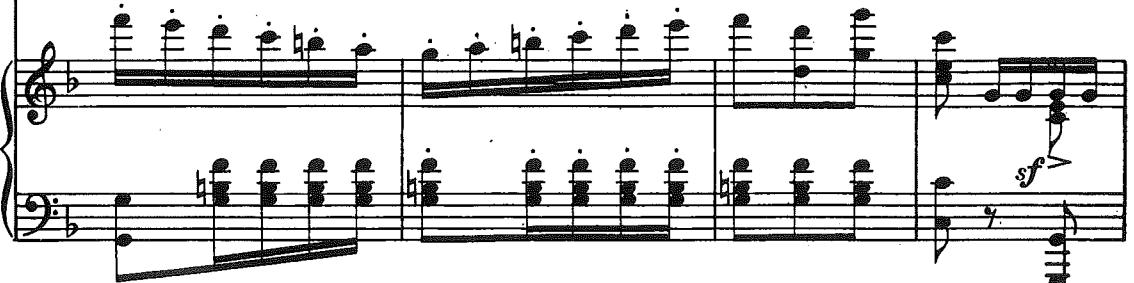


pret-ty pit-ter, pit-ter, pat - ter, And the clit-ter, clit-ter, clit-ter, clat - ter -



Pit-ter, pit-ter, pit-ter, pat-ter, pat-ter, pat-ter, pat - ter, we'll dance! Old

Old



(B)

Xe - res we'll drink- Man - za - nil - la, Mon - te - ro; For wine, when it

Xe - res we'll drink- Man - za - nil - la, Mon - te - ro; For wine, when it

runs in a - bun-dance, en - hanc - es The reck - less de -

runs in a - bun-dance, en - hanc - es The reck - less de -

light of that wild - est of danc - es, that wild - est of danc - es, The

light of that wild - est of danc - es, that wild - est of danc - es, The

(C)

reck - less de - light!

Dance a ca - chu-cha, fan -

reck - less de - light!

Dance a ca - chu-cha, fan -

(C)

dan - go, bo - le - ro, Xe - res we'll drink

Man - za - nil - la, Mon -

dan - go, bo - le - ro, Xe - res we'll drink

Man - za - nil - la, Mon -

te - ro - Wine, when it runs in a - bun-dance, en - hanc - es The

te - ro - Wine, when it runs in a - bun-dance, en - hanc - es The

te - ro - Wine, when it runs in a - bun-dance, en - hanc - es The

te - ro - Wine, when it runs in a - bun-dance, en - hanc - es The

reck-less de - light of that wild - est of danc - es!

reck-less de - light of that wild - est of danc - es!

(D)

Old Xe - res we'll drink- Man - za - nil - la, Mon - te - ro; For

Old Xe - res we'll drink- Man - za - nil - la, Mon - te - ro; For

(D)

wine, when it runs in a - bun-dance, en - hanc - es The

wine, when it runs in a - bun-dance, en - hanc - es The

reck - less de - light of that wild - est of danc - es, The
 reck - less de - light of that wild - est of danc - es, The

reck - less de - light of that wild - est of danc - - -

reck - less de - light of that wild - est of danc - - -

Dance

es! _____

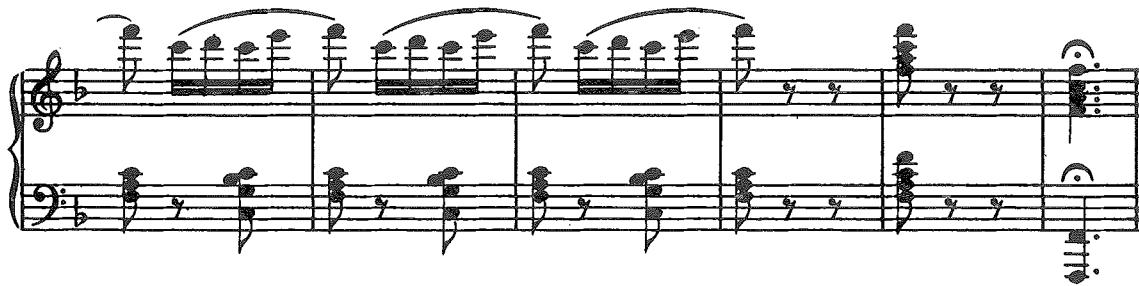
es! _____

E

Ded. * Ded. *

202

F



(The dance is interrupted by the unexpected appearance of Don Alhambra, who looks on with astonishment. Marco and Giuseppe appear embarrassed. The others run off, except Drummer Boy, who is driven off by Don Alhambra.)

Don Alhambra: Good evening. Fancy ball?

Giuseppe: No, not exactly. A little friendly dance. That's all. Sorry you're late.

Don Alhambra: But I saw a groom dancing, and a footman!

Marco: Yes. That's the Lord High Footman.

Don Alhambra: And, dear me, a common little drummer boy!

Giuseppe: Oh no! That's the Lord High Drummer Boy.

Don Alhambra: But surely, surely the servants'-hall is the place for these gentry?

Giuseppe: 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.

Marco: We really must have some place that we can call our own.

Don Alhambra: (puzzled) I'm afraid I'm not quite equal to the intellectual pressure of the conversation.

Giuseppe: You see, the Monarchy has been remodelled on Republican principles.

Don Alhambra: What!

Giuseppe: All departments rank equally, and everybody is at the head of his department.

Don Alhambra: I see.

Marco: I'm afraid you're annoyed.

Don Alhambra: No. I won't say that. It's not quite what I expected.

Giuseppe: I'm awfully sorry.

Marco: So am I.

Giuseppe: By-the-bye, can I offer you anything after your voyage? A plate of macaroni and a rusk?

Don Alhambra: (preoccupied) No, no – nothing – nothing.

Giuseppe: Obliged to be careful?

Don Alhambra: Yes – gout. You see, in every Court there are distinctions that must be observed.

Giuseppe: (puzzled) There are, are there?

Don Alhambra: Why, of course. For instance, you wouldn't have a Lord High Chancellor play leapfrog with his own cook.

Marco: Why not?

Don Alhambra: 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.

Giuseppe: Not even a Lord High Cook?

Don Alhambra: My good friend, that is a rank that is not recognized 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. 16. "There lived a King"

Solo and Trio

Don Alhambra, Marco, and Giuseppe

Allegro non troppo

Don Alhambra

There

lived a King, as I've been told, In the won - der - work - ing

p

days of old, When hearts were twice as good as gold, And twen-ty times as

mel-low. Good - tem-per tri - umphed in _ his_ face, And in his heart he
 found a _ place For all the err- ing hu - man race And ev - 'ry_ wretch- ed
 fel- low. When he had Rhen-ish wine to drink It made him ver - y
 sad to think That some, at _ jun - ket or at jink, Must be con-tent with

Marco and Giuseppe

tod-dy. With tod - - - dy, must be_ con-tent with

Don Alhambra

tod - dy. He wished all men as rich as he (And he_ was rich as

rich could be), So to the top of_ ev -'ry tree Pro - mot - ed ev -'ry -

Marco and Giuseppe

bod - y. Now, that's the kind of King for me- He wished all men as

rich as he, So to the top of ev - 'ry tree Pro - mot - ed ev - 'ry -

Don Alhambra

bod - y! Lord Chan - cel - lors were cheap as sprats, And Bish - ops in their

shov - el hats Were plen - ti - ful as tab - by cats - In point of fact, too -

man - y. Am - bas - sa - dors croppped up - like_ hay, Prime Min - is - ters and

such as they Grew like as-par - a - gus in May, And Dukes were three a

pen - ny. On ev - 'ry side Field Mar - shals gleamed, Small beer were Lords-Lieu-

ten - ant deemed, With Ad - mi - rals the o - cean teemed All round his wide do -

Marco and Giuseppe

min - ions. With Ad - - - - mi - rals all round his wide do -

Don Alhambra

min - ions. And Par - ty Lead - ers you might meet In two s and _threes in

ev - 'ry street Main - tain - ing, with no_ lit - tle heat, Their va - ri - ous o -

Marco and Giuseppe

pin - ions! Now that's a sight you could - n't beat- Two Par - ty Lead - ers

in each street Main - tain - ing,_with no_ lit - tle heat, Their va - ri - ous o -

Don Alhambra

pin - ions! That King, al-though no one de-nies His heart was of ab -

p

nor-mal size, Yet he'd have act- ed oth - er-wise If he had been a -

cu - ter. The end is eas - i - ly fore - told: When ev 'ry bless - ed

thing you hold Is made of sil - ver, or of gold, You long for sim - ple

pew-ter. When you have noth-ing else to wear But cloth of gold and

sat - ins rare, For cloth of gold you cease to care- Up goes the price of

Marco and Giuseppe

shod- dy. Of shod - - - dy, up goes the price of

Don Alhambra

shod - dy. In short, who-ev - er you may be, To this con - clu - sion

you'll a - gree: When ev - e - ry-one is some - bo - dee, Then no - one's an - y -

Marco and Giuseppe

bod - y! Now that's as plain as plain can be, To this con - clu - sion

Marco, Giuseppe, and Don Alhambra

we a - gree - When ev - e - ry-one is some - bo - dee, Then

no - one's an - y - bod - y!

(Gianetta and Tessa enter unobserved. The two girls, impelled by curiosity, remain listening at the back of the stage.)

Don Alhambra: 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—

Giuseppe: We heard you.

Don Alhambra: Have arrived at Barataria, and may be here at any moment.

Marco: The Duke and Duchess are nothing to us.

Don Alhambra: But the daughter—the beautiful daughter! Aha! Oh, you're a lucky dog, one of you!

Giuseppe: I think you're a very incomprehensible old gentleman.

Don Alhambra: 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.

Marco: Married when a baby!

Giuseppe: But we were married three months ago!

Don Alhambra: One of you—only one. The other (whichever it is) is an unintentional bigamist.

Gianetta & Tessa: (coming forward) Well, upon my word!

Don Alhambra: Eh? Who are these young people?

Gianetta & Tessa: Who are we? Why, their wives, of course. We've just arrived.

Don Alhambra: Their wives! Oh, dear, this is very unfortunate! Oh, dear, this complicates matters! Dear, dear, what will Her Majesty say?

Gianetta: And do you mean to say that one of these Monarchs was already married?

Tessa: And that neither of us will be a Queen?

Don Alhambra: That is the idea I intended to convey. (*Tessa and Gianetta begin to cry*)

Giuseppe: (to *Tessa*) Tessa, my dear, dear child—

Tessa: Get away! perhaps it's you!

Marco: (to *Gianetta*) My poor, poor little woman!

Gianetta: Don't! Who knows whose husband you are?

Tessa: And pray, why didn't you tell us all about it before they left Venice?

Don Alhambra: Because if I had, no earthly temptation would have induced these gentlemen to leave two such extremely fascinating and utterly irresistible little ladies!

Tessa: There's something in that.

Don Alhambra: 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.

Giuseppe: Poor old girl. Hadn't you better go and put her out of her suspense?

Don Alhambra: 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 Alhambra.*)

Gianetta: Well, here's a pleasant state of things!

Marco: 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!

Gianetta: And one of us is married to one of you, and the other is married to nobody.

Tessa: But which of you is married to which of us, and what's to become of the other? (*about to cry*)

Giuseppe: 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.

Tessa: O Mount Vesuvius, here we are in arithmetic! My good sir, one can't marry a vulgar fraction!

Giuseppe: You've no right to call me a vulgar fraction.

Marco: We are getting rather mixed. The situation is entangled. Let's try and comb it out.

No. 17. "In a contemplative fashion"

Quartet

Gianetta, Tessa, Marco, and Giuseppe

Allegretto moderato

Gianetta, Tessa, Marco, and Giuseppe (in unison)

In a con-tem-pla-tive fash-ion, And a

f

p

tran-quil frame of mind, Free from ev - 'ry kind of pas-sion, Some so-

lu-tion let us find. Let us grasp the sit - u - a-tion, Solve the

com-pli-cat-ed plot- Qui-et, calm de-lib-er-a-tion Dis-en-

Gianetta (A) *pp*

tan - gles ev - 'ry knot. In a con - tem - pla - tive

Tessa

tan - gles ev - 'ry knot. I, no doubt, Giu-sep - pe wed-ded - That's, of

Marco *pp*

tan - gles ev - 'ry knot. In a con - tem - pla - tive

Giuseppe *pp*

tan - gles ev - 'ry knot. In a con - tem - pla - tive

(A)

pp

fash - ion, And a tran - quil frame of

course, a slice of luck. He is rath - er dun - der - head - ed, Still dis -

fash - ion, And a tran - quil frame of

fash - ion, And a tran - quil frame of

pp

mind, I, a vic - tim, too, of Cu - pid, Mar - co
 tinct - ly he's a duck. ev - 'ry kind of
 mind, Free from ev - 'ry kind of
 mind, Free from ev - 'ry kind of

mar - ried - that is clear. He's par - tic - u - lar - ly stu - pid, Still dis -
 pas - sion, Some so - lu - - tion let us
 pas - sion, Some so - lu - - tion let us
 pas - sion, Some so - lu - - tion let us

(B)

pp

tinct - ly he's a dear. grasp the sit - - u -

find. Let us grasp the sit - - u -

find. To Gia - net - ta I was ma - ted; I can

find. Let us grasp the sit - - u -

(B)

a - tion, Solve the com - pli - cat - ed

a - tion, Solve the com - pli - cat - ed

prove it in a trice: Tho' her charms are o - ver - ra - ted Still I

a - tion, Solve the com - pli - cat - ed

plot- Qui - et, calm de - lib - er -
 plot- Qui - et, calm de - lib - er -
 own she's rath - er nice. calm de - lib - er -
 plot- I to Tes - sa, wil - ly - nil - ly, All at

a - tion Dis - en - tan - - gles ev - 'ry
 a - tion Dis - en - tan - - gles ev - 'ry
 a - tion Dis - en - tan - - gles ev - 'ry
 once a vic - tim fell. She is what is called a sil - ly, Still she

knot.

knot.

knot.

an-swers pret - ty well, She's a sil - ly, Still she an-swers pret - ty

(C) *pp*
In a con - tem - pla - tive
pp
In a con - tem - pla - tive
f
Now when we were pret - ty ba - bies Some - one
pp
well. In a con - tem - pla - tive

(C)

f

fash-ion,
And if I can catch her I'll pinch her and scratch her, And
fash-ion,
And a tran - quil frame of
mar-ried us, that's clear-
tran - quil frame of
fash-ion,
And a tran - quil frame of

send her a-way with a flea in her ear. ev - 'ry kind of
mind, Free from ev - 'ry kind of
mind, Free from ev - 'ry kind of
mind- He whom that young la - dy mar-ried, To re -

passion, Some so - lu - tion let us
 passion, If I o-ver-take her I'll war-rant I'll make her To
 passion, Some so - lu - tion let us
 ceive her can't re-fuse. *p* - lu - tion let us

D (to Tessa) *f*
 find. If she mar-ried your Giu-sep-pe You and
 shake in her ar - is - to-crat - i - cal shoes! *pp* grasp the sit - u -
 find, Let us grasp the sit - u -
 find, Let us grasp the sit - u -

pp

he will have to part- com - pli - cat - ed

f(to Gianetta)

a-tion, If I have to do it I'll war-rant she'll rue it- I'll

pp

a-tion, Solve the com - pli - cat - ed

pp

a-tion, Solve the com - pli - cat - ed

plot- Qui - et, calm de - lib - er -

teach her to mar - ry the man of my heart! If she mar - ried Mes - ser

plot- Qui - et, calm de - lib - er -

plot- Qui - et, calm de - lib - er -

(to Tessa)

a-tion- No mat-ter, no mat-ter, If I can get at her I
 Mar-co You're a spin-ster, - tan - gles ev - 'ry
 a-tion Dis - en - tan - gles ev - 'ry
 a-tion Dis - en - tan - gles ev - 'ry

(E)

doubt if her moth-er will know her a-gain! No mat-ter, no mat-ter, If I can get
 knot. If I have to do it I'll war-rant she'll rue it—I'll
 knot. To Gia - net - ta I was
 knot. I to

(E)

at her I doubt if her moth-er will know her a-gain! No mat-ter, no mat-ter, If I can get
 teach her to mar-ry the man of my heart! If I have to do it I'll war-rant she'll rue it— I'll
 ma-ted; I can prove it in a trice: Tho' her charms are o-ver-
 Tes-sa, wil-ly-nil-ly, All at once a vic-tim fell. She is

at her I doubt if her moth-er will know her a-gain! No mat-ter, no mat-ter, no mat-ter, no
 teach her to marry the man of my heart! I'll teach her, I'll teach her, I'll teach her, I'll
 ra-ted, Still I own she's rath-er nice, she's rath-er, rath-er, rath-er,
 what is called a sil-ly, called a sil-ly, sil-ly, sil-ly, sil-ly,

Musical score for voice and piano, 2/4 time, B-flat major.

Text:

mat - ter, no mat - ter, no mat - ter, no mat - ter, no mat - ter! Qui - et,
 teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her! Qui - et,
 rath - er, rath - er, rath - er, rath - er nice. Qui - et,
 sil - ly, Still she an - swers pret - ty well. Qui - et,

Piano accompaniment (right hand):

Syncopated eighth-note patterns in the right hand of the piano throughout the vocal line.

(Exeunt, pondering)

Text:

calm de-lib - er - a-tion Dis - en - tan - gles ev - 'ry knot.
 calm de-lib - er - a-tion Dis - en - tan - gles ev - 'ry knot.
 calm de-lib - er - a-tion Dis - en - tan - gles ev - 'ry knot.
 calm de-lib - er - a-tion Dis - en - tan - gles ev - 'ry knot.

Piano accompaniment (right hand):

Syncopated eighth-note patterns in the right hand of the piano throughout the vocal line.

(Enter procession of retainers, heralding approach of Duke, Duchess, and Casilda. All three are now dressed with the utmost magnificence.)

No. 18. "With ducal pomp"

Chorus and Solos

Men, Duke, and Duchess

Allegro a la Marcia

(An - nounce these com-ers, O ye ket - tle - drum-mers!)

(An - nounce these com-ers, O ye ket - tle - drum-mers!)

8

Comes Bå-ra - ta - ria's high-born bride. (Ye sound-ing cym-bals clang!) She

Comes Ba - ra - ta - ria's high-born bride. (Ye sound-ing cym-bals clang!) She

comes to claim the Roy - al hand - _____ (Pro -)

comes to claim the Roy - al hand - _____ (Pro -)

8

claim their Grac-es, O ye dou - ble bass - es!) Of the King who rules this
 claim their Grac-es, O ye dou - ble bass - es!) Of the King who rules this
 8

good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the
 good - ly land. (Ye bra - zen brass - es bang!) She comes to claim the

Duke

This po -

Roy - al hand - (Ye bra - zen brass - es bang!)

Roy - al hand - (Ye bra - zen brass - es bang!)

Duchess



Musical score for the Duchess's second line. Treble clef, two flats. The vocal line consists of eighth notes and sixteenth-note pairs. The piano accompaniment provides harmonic support.

lite at - ten - tion touch - es Heart of _ Duke

Musical score for the Duchess's third line. Treble clef, two flats. The vocal line consists of eighth notes and sixteenth-note pairs. The piano accompaniment provides harmonic support.

p

sign - their - pet She of

Musical score for the Duchess's fourth line. Treble clef, two flats. The vocal line consists of eighth notes and sixteenth-note pairs. The piano accompaniment provides harmonic support.

With pro - found re - gret.

Musical score for the Duchess's fifth line. Treble clef, two flats. The vocal line consists of eighth notes and sixteenth-note pairs. The piano accompaniment provides harmonic support.

Musical score for the Duchess's sixth line. Treble clef, two flats. The vocal line consists of eighth notes and sixteenth-note pairs. The piano accompaniment provides harmonic support.

beau - ty was a mod - el

Musical score for the Duchess's seventh line. Treble clef, two flats. The vocal line consists of eighth notes and sixteenth-note pairs. The piano accompaniment provides harmonic support.

When a _ ti - ny tid - dle - tod - dle; And at _

Musical score for the Duchess's eighth line. Treble clef, two flats. The vocal line consists of eighth notes and sixteenth-note pairs. The piano accompaniment provides harmonic support.

She's ex - celled by none! She's ex -
 twen - ty - one, At twen - ty - one,
 celled by none! At twen - ty - one,
 She's ex - celled by none!
Chorus
 She
 She
cresc.
 comes to claim the Roy - al hand - _____ (Pro -
 comes to claim the Roy - al hand - _____ (Pro -


claim their Grac - es, O ye dou - ble bass - es!) Of the
 claim their Grac - es, O ye dou - ble bass - es!) Of the
 King who rules this good - ly land. (Ye bra - zen brass - es bang!)
 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 —

Casilda: Desires —

Duchess: Demands —

Duke: 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.

Casilda: 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.

Duchess: (*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.

Duchess: Oh! couldn't he, though?

Casilda: 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.

Duchess: 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?

Duchess: 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. 19. "On the day when I was wedded"

Solo

Duchess

Allegro con fuoco

Duchess

1. On the

The musical score consists of four systems of music.
 System 1: Treble and bass staves. Dynamics: forte (f) in the bass, piano (p) in the treble.
 System 2: Treble and bass staves.
 System 3: Treble and bass staves.
 System 4: Treble and bass staves.

Day when I was wed - ded To your ad - mi - ra - ble siré, I ac -
found that a re - li - ance On my threat - en-ing ap-pear - ance, And a

know - ledge that I dread - ed An ex - plo - sion of his ire. I was
res - o - lute de - fi - ance Of mar - i - tal in - ter-fer - ence, And a

o - ver-come with pan - ic - For his tem - per was vol-can - ic, And I
gen - tle in - ti - ma - tion Of my firm de - ter - mi - na - tion To

did - n't dare re-volt, For I feared a thun - der-bolt! I was
 see what I could do To be wife and hus - band too, Was the

al - ways ver - y wa - ry, For his fu - ry was ec-stat - ic- His re -
 on - ly thing re-quired— For to make his tem - per sup - ple, And you

fined vo-cab - u-la - ry Most un-pleas - ant-ly emphat - ic. To the
 could - n't have de-sired A more re - cip - ro-cat - ing cou - ple, Ev - er

thun - der Of this Tar - tar I knocked un - der Like a mar - tyr; When in -
 will - ing To be woo - ing, We were bill - ing-We were coo - ing; When I

tent - ly He was fum - ing, I was gen - tly Un - as-sum - ing-When re -
 mere - ly From him part - ed We were near - ly Bro - ken-heart - ed- When in

vil - ing Me com - plete - ly, I was smil - ing Ver - y sweet - ly, I was
 se - quel Re - u - nit - ed, We were e - qual - Ly de - light - ed, We were

(piano chords: B-flat major, B-flat major, B-flat major, B-flat major)

smil - ing Ver - y sweet - ly, ver - y sweet - - - ly: Giv - ing
 e - qual - Ly de - light - ed, de - light - - - ed. So with

(piano chords: B-flat major, B-flat major, B-flat major, B-flat major)

him the ver - y best, and get - ting back the ver - y worst - That is
 dou - ble-shot - ted guns and col - ours nailed un - to the mast, I

(piano chords: B-flat major, B-flat major, B-flat major, B-flat major)

how I tried to tame your great pro - gen - i - tor - at first! Giv - ing
 tamed your in - sig-nif - i - cant pro - gen - i - tor - at last! So with

(piano chords: B-flat major, B-flat major, B-flat major, B-flat major)

him the ver - y best, and get - ting back the ver - y worst - That is
 dou - ble-shot - ted guns and col - ours nailed un - to the mast, I

cresc.

(piano chords: B-flat major, B-flat major, B-flat major, B-flat major)

how I tried to tame your great pro - gen - i - tor - at
tamed your in - sig-nif - i - cant pro - gen - i - tor - at

1.

first!

3

2.

2. But I last!

ff

ff

Casilda: 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!

Duchess: 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. 20. "To help unhappy commoners"
 Recitative and Duet
 Duke and Duchess

Recit. Duke

To help unhappy com- } their en - joy-ment, Af- { fords a man of no- } al em-
 moners, and add to } il-lus-trative: The { work is light, and, I } mu-ner- a-tive!
 ploy-ment; Of { our attempts we } offer you examples } may add, it's most re-

Andante moderato Duke

Small ti - tles and or-ders For Mayors and Re-cord-ers I
 press - ing pre-vail-ers, The read - y-made tai-lors, Quote

Duchess

They're high-ly de - light-ed!
Their great dou-ble - bar - rel.

get- and they're high-ly de - light-ed-
me as their great dou-ble - bar - rel-

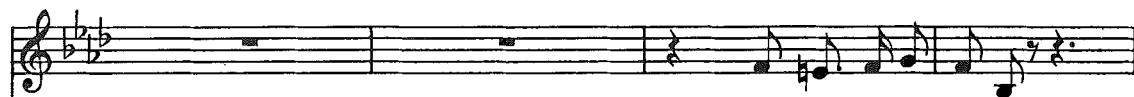
M.
I al-

P's bar - on - et - ted, Sham Col'nels ga-zet - ted, And sec-on-rate Al - der-men
low them to do so, Tho' Rob-in - son Cru-soe Would jib at their wear-ing ap -

Yes, Al - der - men knight-ed.
Such wear - ing ap - par - el!

knight-ed-
par - el!

Foun - da-tion-stone lay - ing I
I sit, by se - lec-tion, Up -

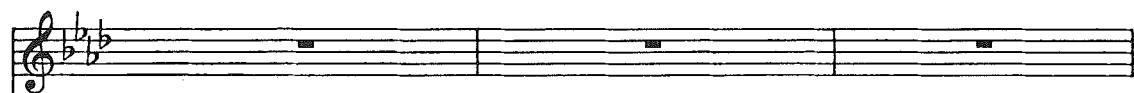


Large sum to his mak-ings.
All Com-pa-nies bubble!



find ver-y pay-ing; It adds a large sum to my mak-ings-
on the di-rec-tion Of sev-er-al Com-pa-nies bub-ble-

At
As



char - i - ty din-ners The best of speech-spin-ners, I get ten per-cent on the
soon as they're float-ed I'm free - ly bank - not - ed - I'm pret - ty well paid for my



One-tenth of the tak-ings. I pre - sent an - y la - dy Whose
He's paid for his troub-le! At mid - dle-class par - ty I



tak - ings-
troub - le!



con - duct is shad - y Or smack-ing of doubt-ful pro - pri - e - ty -
 play at é - car - té - And I'm by no means a be - gin - ner -
Doubt-ful pro-
(significantly) She's not a be -


When Vir - tue would quash her, I take and white-wash her, And
 To one of my sta-tion The re - mu-ner - a - tion-Five
pri - e - ty.
gin - ner.

launch her in first-rate so - ci - e - ty -
 guin - eas a night and my din-ner -
I
I
First-rate so - ci - e - ty!
And wine with her din-ner.

rec - om-mend a - cres Of clum - sy dress-mak-ers - Their fit and their fin-ish- ing
 write let-ters bla-tant On med - i - cines pa-tent - And use an - y oth - er you

touch - es - A sum in ad - di-tion They
 must - n't - And vow my com-plex-ion De -

Their fin - ish - ing touch - es.
 Be - lieve me, you must - n't -

pay for per-mis-sion To say that they make for the Duch-ess -
 rives its per-fec-tion From some-bod-y's soap - which it does - n't! -

They make for the Duch-ess! 2. Those
(significantly) It cer-tain-ly does - n't! 3. Were

read - y as wit-ness To an - y-one's fit-ness To fill an - y place or pre-

Duchess

fer-ment- A place or pre - fer - ment. We're oft - en in wait-ing At

jun - ket or *fêt* - ing, And some-times at-tend an in - ter - ment-

Duke

We en - joy an in -

colla voce

a tempo

In short, if you'd kin-dle The spark of a swin-dle, Lure

ter - ment. In short, if you'd kin-dle The spark of a swin-dle, Lure

a tempo mf

sim - ple-tions in - to your clutch - es- Yes, in - to your clutch-es- Or
 sim - ple-tions in - to your clutch - es- Yes, in - to your clutch-es- Or

hood - wink a debt - or, You can - not do bet - ter Than trot out a Duke or a

 hood - wink a debt - or, You can - not do bet - ter

a piacere

 Duch - ess, or a Duch - ess.
a piacere

 a Duke or a Duch - ess.
colle voci

(Enter Marco and Giuseppe.)

Duke: Ah! their Majesties. Your Majesty! (Bows with great ceremony.)

Marco: 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—

Giuseppe: The young lady one of us married?

(Marco and Giuseppe offer to shake hands with her. Casilda curtsies formally. They endeavour to imitate her.)

Casilda: Gentlemen, I am the most obedient servant of one of you. (aside) Oh, Luis!

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."

Duchess: 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.

Marco & Giuseppe:

No.

Duke: The town illuminated? No.

Marco & Giuseppe:

No.

Duke: Refreshment provided? No.

Marco & Giuseppe:

No.

Duke: A Royal salute fired? No.

Marco & Giuseppe:

No.

Duke: Triumphal arches erected? No.

Marco & Giuseppe:

No.

Duke: The bells set ringing?

Marco & Giuseppe:

No.

Duke: Yes—one—the Visitors', and I rang it myself. It is not enough! It is not enough!

Giuseppe: 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.

Duchess: That's all very well in its way, but it is not enough.

Giuseppe: I'll take off anything else in reason.

Duke: But a Royal Salute to my daughter—it costs so little.

Casilda: Papa, I don't want a Salute.

Giuseppe: 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.

Marco: As for guards of honour and triumphal arches, you don't know our people—they wouldn't stand it.

Giuseppe: 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—

Giuseppe: 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 *soupeon* 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. 21. "I am a courtier"

Quintet and Gavotte

Duke, Marco, Giuseppe, Casilda, and Duchess

Tempo di Gavotta. Allegretto

Duke

I am a

court-iер grave and se-rious Who is a - bout to kiss your hand: Try to com-

Marco
and Giuseppe

bine a pose im - pe-rious With a de-mean - or no-bly bland. Let us com-

(They endeavor to carry out his instructions.)

bine a pose im - pe-rious With a de-mean - or no - bly

Duke

bland! That's, if an - y - thing, too un - bend - ing- Too ag -

cresc.

(Marco and Giuseppe suddenly modify their attitudes.)

gres-sive - ly—stiff and grand; Now to the oth - er ex-treme you're

mf

Casilda

Duchess Now to the

Now to the

tend - ing—Don't be so deu - ced - ly con - de - scand-ing!

p

oth - er ex-treme you're tend-ing—Don't be so dread-ful-ly con - de - scand-ing!

oth - er ex-treme you're tend-ing—Don't be so dread-ful-ly con - de - scand-ing!

Marco

Oh, hard to please some no-ble-men seem! At first, if
Giuseppe

Oh, hard to please some no-ble-men seem! At first, if

p

an - y - thing, too un - bend - ing; Off - we - go to the oth - er ex -
an - y - thing, too un - bend - ing; Off - we - go to the oth - er ex -
p

Duke

treme- Too con - found - ed - ly con - de - scend - ing!

2. Now a ga -

treme- Too con - found - ed - ly con - de - scend - ing!

f *p*

votte per-form se-date- ly- Of - fer your hand with con-scious pride; Take an-

Marco
and Giuseppe

at-ti-tude not too state-ly, Still suf - fi-cient-ly dig - ni - fied. Now for an

(They endeavor to carry out his instructions.)

at - ti - tude not too state - ly, Still suf - fi-cient - ly dig - ni -

Duke *(beating time)*

cresc.

(They do so.)

fied! Once-ly, twice - ly- once - ly, twice - ly- Bow im - pres-sive - ly - ere you

cresc.

glide. Cap-i-tal, both, cap-i-tal, both— you've caught it nice - ly! That is the

Casilda Cap-i-tal, both, cap-i-tal, both— you've caught it—

Duchess Cap-i-tal, both, cap-i-tal, both— you've caught it—

style of— thing pre - cise - ly!

p

Marco nice - ly! That is the style of— thing pre - cise - ly!

Giuseppe Oh, sweet to

nice - ly! That is the style of— thing pre - cise - ly!

Oh, sweet to

p

earn a no-bla-man's praise! Cap-i-tal, both, cap-i-tal, both- we've caught it
 earn a no-bla-man's praise! Cap-i-tal, both, cap-i-tal, both- we've caught it

nice- ly! Sup-pos-ing he's right in what he says, This is the style of_ thing pre-
 nice- ly! Sup-pos-ing he's right in what he says, This is the style of_ thing pre-

Casilda f 3 Cap-i-tal, both, cap-i-tal, both- you've caught it nice - ly! That is the
 Duchess f 3 Cap-i-tal, both, cap-i-tal, both- you've caught it nice - ly! That is the
 Marco f cise - ly! Ah, this the
 Giuseppe f cise - ly! Ah, this the
 Duke f Ah, this the

style of thing pre-cise-ly! That is the style of thing, the style _____ of thing pre-
rall.

style of thing pre-cise-ly! That is the style of thing, the style, the style of thing pre-
rall.

style, This is the style of thing, the style _____ of thing pre-
rall.

style, This is the style of thing, the style _____ of thing pre-
rall.

style, That is the style of thing, the style _____ of thing pre-
rall.

Re. *

Gavotta

cise - ly!

Gavotta

p a tempo

(Exeunt Duke and Duchess, leaving Casilda with Marco and Giuseppe.)

Giuseppe: (to *Marco*) The old birds have gone away and left the young chickens together. That's called tact.

Marco: It's very awkward. We really ought to tell her how we are situated. It's not fair to the girl.

Giuseppe: Then why don't you do it?

Marco: I'd rather not— you.

Giuseppe: I don't know how to begin. (*To Casilda*) Ah— Madam— I— we, that is, several of us—

Casilda: 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.

Giuseppe: 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!

Casilda: Your wives! Then you are married?

Tessa: It's not our fault.

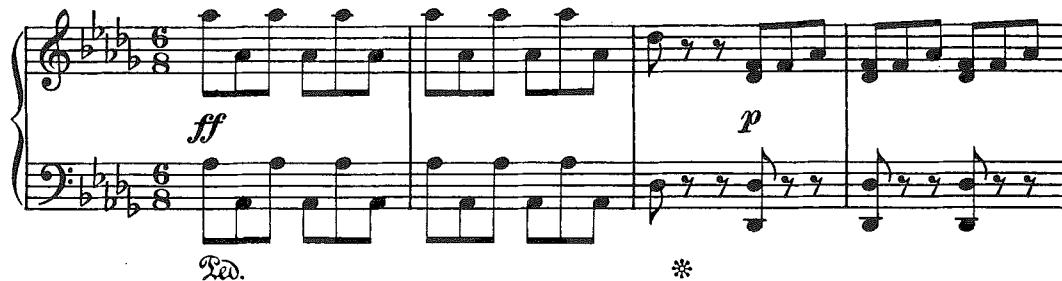
Gianetta: We knew nothing about it.

Both: We are sisters in misfortune.

Casilda: 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. 22. "Here is a case unprecedented"
Finale of Act II
Ensemble

Molto vivace



Casilda

Here is a case un - prec - e - dent - ed! Here are a King and

Gianetta

Here is a case un - prec - e - dent - ed! Here are a King and

Tessa

Here is a case un - prec - e - dent - ed! Here are a King and

Marco

Here is a case un - prec - e - dent - ed! Here are a King and

Giuseppe

Here is a case un - prec - e - dent - ed! Here are a King and



Queen ill-starred! Ev-er since mar-riage was first in - vent - ed

Queen ill-starred! Ev-er since mar-riage was first in - vent - ed

Queen ill-starred! Ev-er since mar-riage was first in - vent - ed

Queen ill-starred! Ev-er since mar-riage was first in - vent - ed

Queen ill-starred! Ev-er since mar-riage was first in - vent - ed

Queen ill-starred! Ev-er since mar-riage was first in - vent - ed

Nev - er was known a case so hard!

Nev - er was known a case so hard!

Nev - er was known a case so hard!

Nev - er was known a case so hard! I may be said to have

Nev - er was known a case so hard! I may be said to have

Through a ca-lam-i - ty
Through a ca-lam-i - ty
Through a ca-lam-i - ty
been bi-sect - ed, By a pro-found ca - tas - trophe!
been bi-sect - ed, By a pro-found ca - tas - trophe!

un - ex-pect - ed I am di-vis - i - ble in - to three!
un - ex-pect - ed I am di-vis - i - ble in - to three!
un - ex-pect - ed I am di-vis - i - ble in - to three!

I _____ may be
I _____ may be

I _____ am di-
 I _____ am di-
 I _____ am di-
 said _____ to have been bi - sect - ed!
 said _____ to have been bi - sect - ed!

vis - i - ble in - to three! Through a ca - lam-i - ty I am di-
 vis - i - ble in - to three! Through a ca - lam-i - ty I am di-
 vis - i - ble in - to three! Through a ca - lam-i - ty I am di-

vis - i - ble in - to three! O mor - al-ists all,
 vis - i - ble in - to three! O mor - al-ists all,
 vis - i - ble in - to three! O mor - al-ists all,
 Marco
 Giuseppe
 O mor - al-ists all,
 O mor - al-ists all,
Rer. * ^

How can you call Mar-riage a state of u - ni - tee, When
 How can you call Mar-riage a state of u - ni - tee, When
 How can you call Mar-riage a state of u - ni - tee, When
 How can you call Mar-riage a state of u - ni - tee, When
 How can you call Mar-riage a state of u - ni - tee, When
 How can you call Mar-riage a state of u - ni - tee, When
Rer. * ^

ex-cel-lent hus-bands are_ bi-sect- ed, Wives are di-vis - i - ble in - to three?

ex-cel-lent hus-bands are_ bi-sect- ed, Wives are di-vis - i - ble in - to three?

ex-cel-lent hus-bands are_ bi-sect- ed, Wives are di-vis - i - ble in - to three?

ex-cel-lent hus-bands are_ bi-sect- ed, Wives are di-vis - i - ble in - to three?

ex-cel-lent hus-bands are_ bi-sect- ed, Wives are di-vis - i - ble in - to three?

O mor- al- ists all, How can you call _____

O mor- al- ists all, How can you call _____

O mor- al- ists all, How can you call _____

O mor- al- ists all, How can you call _____

O mor- al- ists all, How can you call _____

Mariage a state of u - ni-tee, of u - - - ni-

Mariage a state of u - ni-tee, ah! of u - - - ni-

Mariage a state of u - ni-tee, ah! of u - - - ni-

Mariage a state of u - ni-tee, of u - - - ni-

Mariage a state of u - ni-tee, ah! u - - - ni -

p

teel Mor-al-ists all, How can you call Mariage a state of u - ni-

p

tee! Mor-al-ists all, How can you call Mariage a state of u - ni-

p

teel Mor-al-ists all, How can you call Mariage a state of u - ni-

p

tee! Mor-al-ists all, How can you call Mariage a state of u - ni-

p

teel Mor-al-ists all, How can you call Mariage a state of u - ni -

tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-

tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-

tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-

tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-

tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-

tee! Mor-al-ists all, How can you call Mar-riage a state of u - ni-

f

tee, call _____

Mar - riage a state of u - nion true?__ One-third of my-self has__
 Mar - riage a state of u - nion true?__ One-third of my-self has__
 Mar - riage a state of u - nion true?__ One-third of my-self has__
 Mar - riage a state of u - nion true?__ When half of my-self has__
 Mar - riage a state of u - nion true?__ When half of my-self has__

f.

mar - ried to half of ye, or you!__
 mar - ried to half of ye, or you!__
 mar - ried to half of ye, or you!__
 mar - ried two-thirds of ye, or you!__
 mar - ried two-thirds of ye, or you!__

4

Ded.

Musical score showing two staves. The top staff is in G major, B-flat minor, and E-flat major. The bottom staff is in C major. Measure 1 starts with a rest followed by eighth-note chords. Measure 2 begins with sixteenth-note patterns, followed by a dynamic ff and a sustained note with a wavy line. An asterisk (*) is placed below the second measure.

Allegro vivace. L'istesso tempo

Musical score showing two staves. The top staff is in G major, B-flat minor, and E-flat major. The bottom staff is in C major. Measure 3 starts with eighth-note chords. Measure 4 begins with sixteenth-note patterns, including a section marked 3 over three measures. An asterisk (*) is placed below the fourth measure.

Musical score showing two staves. The top staff is in G major, B-flat minor, and E-flat major. The bottom staff is in C major. Measure 5 starts with eighth-note chords. Measure 6 begins with sixteenth-note patterns, including a section marked 3 over three measures. An asterisk (*) is placed below the sixth measure.

(Enter Don Alhambra, followed by Duke, Duchess, and all the Chorus.)

Musical score showing two staves. The top staff is in G major, B-flat minor, and E-flat major. The bottom staff is in C major. Measure 7 starts with eighth-note chords. Measure 8 begins with sixteenth-note patterns, including a section marked 3 over three measures. An asterisk (*) is placed below the eighth measure.

Don Alhambra.

Now let the loy - al lie - ges gath - er round - The Prin - ce's fos - ter -

p

3

cresc.

moth - er has been found! She will de - clare, to sil - ver - clar - ion's

3

cresc.

f

Più lento

sound, The right - ful King - let him forth - with be crowned!

Chorus *f a tempo*She will de -
f a tempo

She will de -

f

Più lento

ff a tempo

clare, to sil - ver clar - ion's sound, The right - ful King-

clare, to sil - ver clar - ions sound, The right - ful King-

Più lento

(*Don Alhambra brings forward Inez, the Prince's foster-mother.*)

let him forth-with be crowned!

let him forth-with be crowned!

Più lento

p a tempo

Tessa Duke Gianetta Duchess

Speak, wom-an,speak- We're all at - ten - tion! The news we seek- This

Casilda

Don Alhambra

Marco

mo - ment men - tion. To us they bring - His fos - ter - moth - er. Is

A musical score for three voices: Casilda, Don Alhambra, and Marco. The vocal parts are written in soprano clef, and the piano accompaniment is in bass clef. The music consists of two staves. The vocal parts enter sequentially, with Casilda singing the first line, followed by Don Alhambra, and then Marco. The piano part provides harmonic support throughout.

Giuseppe

All

he the King? Or this my broth-er? Speak, wom-an, speak!

A musical score for Giuseppe and the ensemble. Giuseppe sings the first line, followed by the ensemble. The piano accompaniment features dynamic markings such as *ff* (fortissimo) and *p* (pianissimo). The vocal parts are in soprano clef, and the piano part is in bass clef.

Inez

Più lento

Speak, wom-an, speak! The Roy-al Prince was by the King en-

A musical score for Inez and the ensemble. Inez sings the first line, followed by the ensemble. The piano accompaniment includes dynamic markings like *pp* (pianississimo) and *trem.* (tremolo). The vocal parts are in soprano clef, and the piano part is in bass clef. The section ends with a repeat sign and the instruction *Red.*

trust - ed To my fond care, ere I grew old and crust - ed; When

A musical score for the ensemble. The piano accompaniment continues with sustained notes and rests. The vocal parts are silent during this section. The piano part is in bass clef.

A tempo vivace

Casilda
(rushing to his arms) Luiz

Lu - iz! Ca -

sil - da!

Chorus

Is this in-deed the King? Oh,

Is this in-deed the King? Oh,

*

won - drous rev - e - la - tion! Oh, un - ex-pect - ed

won - drous rev - e - la - tion! Oh, un - ex-pect - ed

*

thing! Un - looked - for sit - u - a - tion!

thing! Un - looked - for sit - u - a - tion!

dim.

Red. *

Gianetta *p*

This state-ment we re-ceive With sen - ti-ments con-flict-ing; Our

Tessa *p*

This state-ment we re-ceive With sen - ti-ments con-flict-ing; Our

Marco *p*

This state-ment we re-ceive With sen - ti-ments con-flict-ing; Our

Giuseppe *p*

This state-ment we re-ceive With sen - ti-ments con-flict-ing; Our

hearts re-joice and grieve, Each oth - er con - tra - dict - ing; To

hearts re-joice and grieve, Each oth - er con - tra - dict - ing; To

hearts re-joice and grieve, Each oth - er con - tra - dict - ing; To

hearts re-joice and grieve, Each oth - er con - tra - dict - ing; To

hearts re-joice and grieve, Each oth - er con - tra - dict - ing; To

sostenuto

those whom we a - dore We can be re - u - nit - ed - On

sostenuto

those whom we a - dore We can be re - u - nit - ed - On

sostenuto

those whom we a - dore We can be re - u - nit - ed - On

sostenuto

those whom we a - dore We can be re - u - nit - ed - On

one point rath - er sore, But, on the whole, de - light - ed!
 one point rath - er sore, But, on the whole, de - light - ed!
 one point rath - er sore, But, on the whole, de - light - ed!
 one point rath - er sore, But, on the whole, de - light - ed!

p

Luiz

When oth - ers claimed thy dain - ty hand, I wait - ed- wait - ed-

Duke

wait - ed, As pru-dence (so I un - der-stand) Dic - tat - ed- tat - ed-

Casilda

Duchess

tat - ed. By vir - tue of our ear - ly vow Re - cord-ed - cord-ed - cord-ed, Your

pure and pa-tient love is now Re-ward-ed— ward-ed— ward-ed.

All *ff*

Then

Then

ff

hail, O King of a Gold - en

hail, O King of a Gold - en

Land, And the high - born bride_ who_ claims his

Land, And the high - born bride_ who_ claims his

hand- The past is dead, and you gain your
hand- The past is dead, and you gain your

own, A roy - al crown and a gold - en
own, A roy - al crown and a gold - en

Allegro con brio *(All kneel. Luiz crowns Casilda.)*

throne!

Allegro con brio

ff

All *f*

Once more gon - do - lie - ri, Both skil - ful and wa - ry, Free

Once more gon - do - lie - ri, Both skil - ful and wa - ry, Free

from this quan - da - ry, Con - tent - ed are we. Ah!

from this quan - da - ry, Con - tent - ed are we. Ah!

From Roy - al - ty fly-ing, Our

From Roy - al - ty fly-ing, Our

gon - do - las ply - ing, And mer - ri - ly_ cry - ing_ Our "pre - mé", "sta -
gon - do - las ply - ing, And mer - ri - ly_ cry - ing_ Our "pre - mé", "sta -

unis.

ti!" — Ah unis. So
ti!" — Ah unis. So

pesante

good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll dance a fare -
good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll dance a fare -

well to that meas - ure - Old Xe - res, a - dieu - Man - za -
well to that meas - ure - Old Xe - res, a - dieu - Man - za -

nil - la - Mon - te - ro - We leave you with feel - ings of pleas - ure!
nil - la - Mon - te - ro - We leave you with feel - ings of pleas - ure!

Red.

Once more gon - do - lie - ri, Both skil - ful and
Once more gon - do - lie - ri, Both skil - ful and

*

wary, Free from this quan - da - ry, Con - tent-ed are we. Ah.
 wary, Free from this quan - da - ry, Con - tent-ed are we. Ah.

Ah _____
 Ah _____
 Ah _____

Once more _____ gon - do - lie - ri, gon - do - lie - ri,
 Once more _____ gon - do - lie - ri, gon -

8.....

ff

— gon - do - lie - ri, Con - tent - ed are we!
do - lie - ri, Con - tent - ed are we!

So good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll
So. good - bye, ca - chu - ca, fan - dan - go, bo - le - ro - We'll

dance a fare - well to that meas - ure - Old Xe - res, a -
dance a fare - well to that meas - ure - Old Xe - res, a -

dieu- Man - za - nil - la - Mon - te - ro - We leave you with feel - ings of

dieu- Man - za - nil - la - Mon - te - ro - We leave you with feel - ings of

rall.

pleas - ure, with feel - ings of pleas -

rall.

pleas - ure, with feel - ings of pleas -

rall.

ure! _____

ure! _____

End of Opera