

The

Bride-Elect

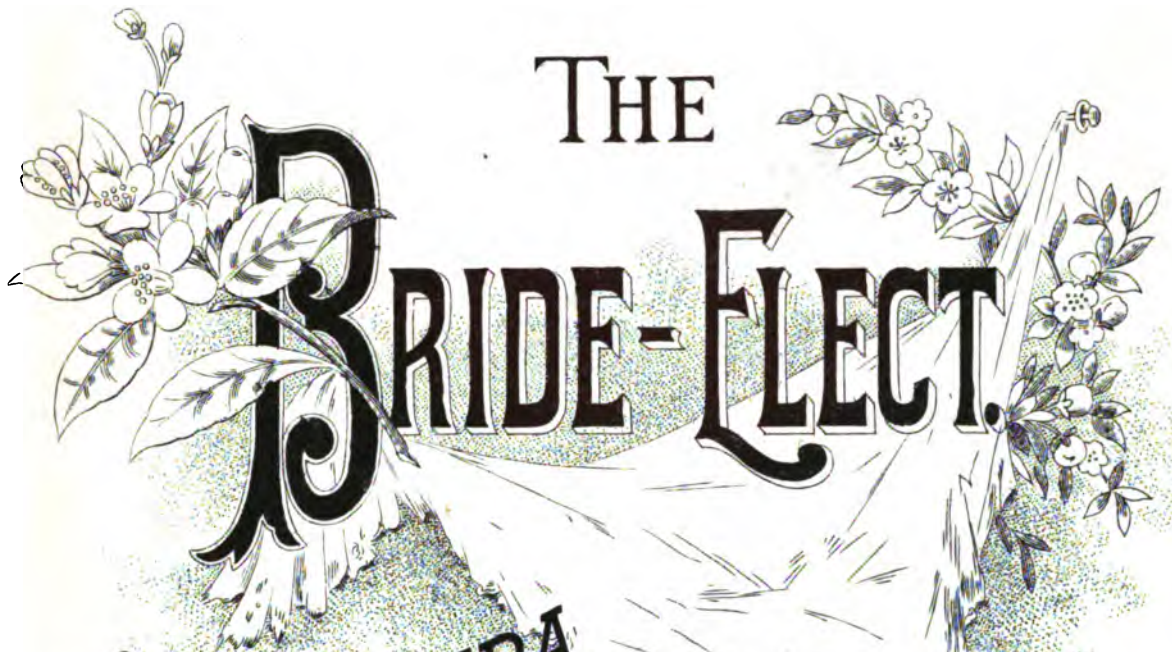
COMIC
OPERA

Book and Music by

JOHN PHILIP SOUSA.



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



THE
BRIDE-ELECT.

COMIC OPERA
in Three Acts.

Book and Music
by

John Philip Sousa.

THE JOHN CHURCH COMPANY,
CINCINNATI, ✚ NEW YORK, ✚ CHICAGO,
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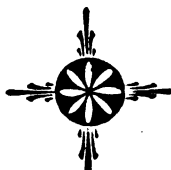


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Mus 812.1.621

↓

Mrs. [illegible]



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CAST.

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

LOCALE. The Island of Capri.

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

First Performed, December 28th, 1897.

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The Bride-Elect.

Comic Opera in Three Acts.



OVERTURE.

Book and Music by

JOHN PHILIP SOUSA.

Allegretto energico e pesante.



First system of musical notation for the Overture, featuring piano and bass staves. Dynamics include *f*, *sf*, and *p*. Articulations include accents and slurs.



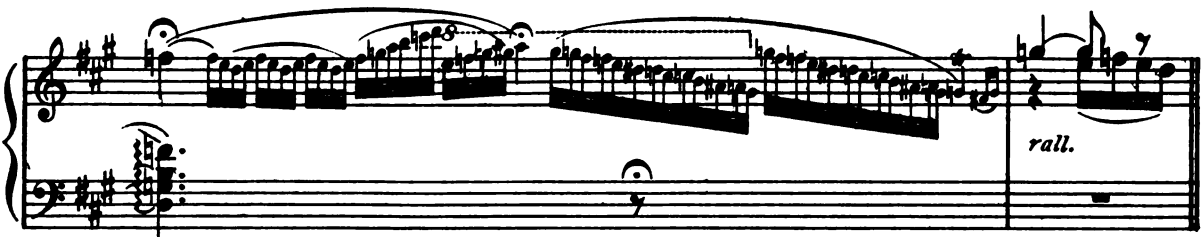
Second system of musical notation for the Overture, featuring piano and bass staves. A long melodic line is present in the treble staff.



Third system of musical notation for the Overture, featuring piano and bass staves. Tempo markings include *rall.* and *f a tempo.* Dynamics include *sf*.



Fourth system of musical notation for the Overture, featuring piano and bass staves. Dynamics include *p*.



Fifth system of musical notation for the Overture, featuring piano and bass staves. Dynamics include *rall.*

Allegretto scherzando.

p a tempo.

mf

mf

Piu Vivo.

sf

sf

ff *strepitoso.*

First system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a complex, rhythmic melody in the treble clef with many beamed notes and slurs, and a supporting bass line with chords and moving lines.

Second system of musical notation. The treble clef part continues with intricate melodic patterns, including slurs and accents. The bass clef part provides harmonic support with chords and rhythmic figures.

Third system of musical notation. The treble clef part shows a continuation of the melodic development. The bass clef part includes a dynamic marking of *>* (accent) and a fermata over a chord.

Fourth system of musical notation. The treble clef part features a melodic line with a fermata marked with an '8' above it. The bass clef part has a more active, rhythmic accompaniment.

Fifth system of musical notation. The treble clef part has a melodic line with a fermata marked with an '8' above it. The bass clef part features a long, sustained chord with a fermata.

Sixth system of musical notation. The treble clef part has a melodic line with a fermata marked with an '8' above it. The bass clef part has a rhythmic accompaniment. The word *calando.* is written above the bass clef part, indicating a gradual deceleration.

Andante semplice.

con molto espressione.

The first system of the score is in 6/8 time, featuring a treble and bass clef. The melody in the treble clef is characterized by eighth-note patterns and slurs. The bass clef provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante semplice' and the performance instruction is 'con molto espressione'.

The second system continues the musical piece, maintaining the 6/8 time signature and the expressive character. The melodic lines in both hands are fluid and connected by slurs.

allargamente.

p

The third system introduces a change in tempo and dynamics. The tempo is marked 'allargamente' (ritardando), and the dynamics are marked 'p' (piano). The melodic lines are more spacious and slower-moving.

rit.

calando.

The fourth system continues the 'allargamente' section, with a 'rit.' (ritardando) marking. The piece concludes this section with a 'calando' (decrescendo) marking, leading to a final flourish in the treble clef.

The fifth system features a more active melodic line in the treble clef, with sixteenth-note passages and slurs. The bass clef continues with a steady accompaniment.

Vivace.

ff

8

The sixth system marks a change to 'Vivace' tempo and 'ff' (fortissimo) dynamics. The piece concludes with a final flourish in the treble clef, marked with an '8' and a fermata.

The first system of music features a first ending bracket labeled '8' spanning the first two measures. The right hand plays a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment. Dynamic markings include *sf* (sforzando) and *ff* (fortissimo).

The second system continues the melodic and harmonic development, with the right hand maintaining a rhythmic pattern of eighth notes and the left hand providing a steady accompaniment.

The third system shows further melodic elaboration in the right hand, with the left hand accompaniment remaining consistent.

The fourth system features a more complex melodic line in the right hand, including some chromaticism, while the left hand accompaniment continues.

The fifth system continues the melodic and harmonic progression, with the right hand playing a series of eighth-note figures.

The sixth system concludes the page with a final melodic phrase in the right hand and a corresponding accompaniment in the left hand.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble with eighth and sixteenth notes, and a harmonic accompaniment in the bass with chords and eighth notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic patterns as the first system, with a dynamic accent (>) marking a specific note in the treble staff.

Third system of musical notation, continuing the piece. It features similar melodic and harmonic patterns as the first system, with a dynamic accent (>) marking a specific note in the treble staff.

Fourth system of musical notation, continuing the piece. The treble staff begins with a dynamic marking of *p dolce.* (piano dolce). The system includes melodic lines with slurs and dynamic accents (>) in both staves.

Fifth system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and ties, while the bass staff provides a steady accompaniment.

Sixth system of musical notation, continuing the piece. The treble staff begins with a dynamic marking of *mf* (mezzo-forte). The system includes melodic lines with slurs and dynamic accents (>) in both staves.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes an 8-measure rest in the treble staff. The bass staff continues with a steady accompaniment.

Third system of musical notation, featuring an 8-measure rest in the treble staff. The bass staff continues with a steady accompaniment.

Fourth system of musical notation, featuring an 8-measure rest in the treble staff. The bass staff continues with a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present in the final measure of the system.

Fifth system of musical notation, continuing the melodic and accompaniment lines.

Sixth system of musical notation, concluding the page. It includes a dynamic marking of *dim* (diminuendo) in the final measure.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a series of chords in the bass and melodic lines in the treble, with some notes beamed together.

Second system of musical notation. It includes the instruction *stretta.* above the treble staff and a dynamic marking *p* (piano) with an accent (>) above the bass staff. The music continues with complex chordal textures and melodic fragments.

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

Fourth system of musical notation, featuring a series of chords in the bass and melodic lines in the treble, with some notes beamed together.

Fifth system of musical notation, including an 8-measure rest (8) above the treble staff. The music continues with complex chordal textures and melodic fragments.

Sixth system of musical notation, including an 8-measure rest (8) above the treble staff and a dynamic marking *sf* (sforzando) below the bass staff. The music concludes with complex chordal textures and melodic fragments.

Act I.

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

MINUTEZZA, BIANCA, GAMBO, BUSCATO AND CHORUS.

Nº 1.

Allegro con spirito.

The musical score for No. 1 is written for piano and consists of four systems. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked "Allegro con spirito".

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features a triplet of eighth notes. The left hand has a steady eighth-note accompaniment.
- System 2:** Continues the rhythmic patterns with slurs and accents.
- System 3:** Begins with a piano (*p*) dynamic. The right hand has a more complex rhythmic pattern, and the left hand continues with eighth notes. A section is marked *martellato* (staccato).
- System 4:** Returns to a forte dynamic. The right hand has a triplet of eighth notes, and the left hand has a steady eighth-note accompaniment.

CHORUS.

SOPRANOS.

TENORS.

BASSES.

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

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

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

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

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

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

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

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

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

com - ing is quite un - ex - pec - ted, By

And trust he may,

p

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

Her If Pa - - - pa - -

If Pa - pa - gal - lo's ver - y

If Pa - - - pa - -

wise, He'll woo the moth - er, not the maid; As

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

wise, He'll woo the moth - er, not the maid; As

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

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

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

The first system of music features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line starts with a dynamic marking of *mf*. The piano accompaniment includes a treble and bass clef with various chords and melodic lines.

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

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

The second system continues the vocal line and piano accompaniment. The lyrics are "jade. When po - li - ty and state af - fairs are pa - ramount, 'Vox". The piano accompaniment features a treble and bass clef with various chords and melodic lines.

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

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

The third system continues the vocal line and piano accompaniment. The lyrics are "Po - pu - li" and "Constant Read - er" do not count; There - fore we will not send a". The piano accompaniment features a treble and bass clef with various chords and melodic lines, including a dynamic marking of *mf* and a triplet of eighth notes.

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

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

leggiero e staccato

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

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

leggiero e staccato

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

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

deciso

Moderato.

Enter Bianca.

cou - pled with a lit - tle wine.

cou - pled with a lit - tle wine.

p

BIANCA.

The morning news we see you're

reading,

And no doubt note with humbled mien,

p

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

p

piu animato

queen. *CHORUS. p* The

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

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

p

p piu animato

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

Allegretto quasi allegro deciso.

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

Oh, sor - row!

Oh, sor - row!

mf

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

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

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

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

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

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

forced to run.

CHORUS.

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

ff

BIANCA.

Ah

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

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

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

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

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

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

BIANCA. *Listesso tempo.*

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

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Listesso tempo'. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). The lyrics are: 'We met the en - emy and we were theirs. Oh, forced to run. Oh, sor - row! forced to run. Oh, forced to run. Oh,'

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

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The key signature and time signature remain the same. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). The lyrics are: 'sor - row! A Peace Commission sat on our af-fairs. Oh, Oh, sor - row! sor - row! Oh, sor - row! Oh,'

p

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

sor - row!

sor - row!

pp

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a dynamic marking of *p*. The lyrics are "sor - row! 'To save our royal lands,' the treaty said, 'That Mi-nutezza,' (thus the edict". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *pp* is present in the piano part.

comodo

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

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a 2/4 time signature. It begins with a dynamic marking of *comodo*. The lyrics are "read,) 'Be - fore she reached eighteen' Must pre - pare to be a queen, Tim-". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

rallentando *Tempo di marcia.*

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

rallentando *pp*

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a 2/4 time signature. It begins with a dynamic marking of *rallentando*. The lyrics are "beri - o's Monarch she must wed." With clank - ing sword and glist - ning". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *pp* is present in the piano part.

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

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

pla-tion For ev - 'ry one.

CHORUS.

With clank - ing sword and
 With clank - ing sword and
 With clank - ing sword and

f *ff*

Ah

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

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

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

8

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

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

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

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

for all. O - hol O - hi!

plation For ev - 'ry one.

plation For ev - 'ry one.

plation For ev - 'ry one.

O - hol O - hi!

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

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

Con spirito.
Enter Gambo.

sf

GAMBO. *p*

Now

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

pp

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

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

buy - ing, by buy - ing this

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

sample to try, 'Twill wash out your dresses,

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

con bravura

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

p

BUSCATO.

What!

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

accelerando

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

a poco a poco

velocity.

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

Andantino. *con molto espressione.*

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

f *P dolce con molto espressione.*

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

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

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

piu rit.

piu rit.

this old coat was in the style. We miss the dress of days that
 We miss the dress of days that
 We miss the dress of days that
GAMBO WITH BASSES.
a tempo

BUSCATO WITH SOPRANOS.
 are no more, The fash-ions of these times are vile; No
 are no more, The fash-ions of these times are vile; No

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

BUSCATO.

It's shoulders show the marks of

style.

style.

p dolce

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

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

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

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

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

GAMBO WITH BASSES. It

piu rit. *a tempo.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "to - pian day, When this old coat was in the style; It". The piano accompaniment is on a grand staff (treble and bass clefs). The tempo markings are *piu rit.* and *a tempo.*

BUSCATO WITH SOPRANOS.

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

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

Detailed description: This system features two vocal lines (Soprano and Alto) and piano accompaniment. The lyrics are: "can-not hope to hold its re-gal sway, Or wond'-ring ga-zers to be -". The piano accompaniment is on a grand staff.

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

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

Detailed description: This system features two vocal lines and piano accompaniment. The lyrics are: "guile, So let us dream of that U - to - pian day, When". The piano accompaniment is on a grand staff.

GAMBO.

But your

rit.

that old coat was in the style.

that old coat was in the style.

rit.

a tempo

animato

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

p animato

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

BUSCATO.

Tempo valse vivo.

rit.

As you are so un-

rig - i - nal beau - - ty.

rit.

pp

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

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

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

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

p

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

BUSCATO.

Tho'

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

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

pp

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

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

gree.

CHORUS.

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

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

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

GAMBO. (Immersing coat in tub.)

Brillante

Thus! thus! thus! thus!

Come scrub it, and

Come scrub it, and

ff

p *ff* Brillante

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

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

p *p*

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

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

ff *ff*

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

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

GAMBO
Recitative.

Presto.

At - tention all, the mi - racle be - - hold!

molto marcato

reign!

reign!

sf *pp* *pp*

BUSCATO.

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

Detailed description: This system contains the first vocal entry. The vocal line starts with the lyrics 'A most mysterious surprise, CHORUS.' followed by 'See how the' on the next line. The piano accompaniment features a rhythmic pattern of eighth notes with accents.

BUSC. parlante

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

GAMBO WITH BASSES.

Detailed description: This system contains the second vocal entry. The vocal line starts with the lyrics 'Base trickster! villain! robber!' followed by 'coat is shrunk in sizer' on the next line. The piano accompaniment features a rhythmic pattern of eighth notes with accents.

Maestoso grandioso.

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

rall molto a tempo

Detailed description: This system contains the third vocal entry. The vocal line starts with the lyrics 'bold! CHORUS. a tempo' followed by 'Oh waterproof and stormworn mackintosh, You may elect to sneer and' on the next line. The piano accompaniment features a rhythmic pattern of eighth notes with accents.

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

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

rit.

BUSCATO. Recitative.

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

style.

style.

accelerando

f

pay!

GAMBO. *Giocoso.* Swords!

Very well, name your weapons! A-greed!

Allegro.

ff

p

Moderato.

Allegro con spirito.

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

Moderato.

Allegro con spirito.

ff

BUSCATO.

GAMBO.

Your pun-ish-ment shall

Come ca-va-lier, Trembling with fear,

sf

be se - vere.

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

f

BUSCATO.

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

swind - ler, cheat!

I'll ac - cept no

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

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

com - pro - mise.

On guard!

a - poco a poco

guard!

On guard!

CHORUS.

On guard! At first we thought the

On guard! At first we thought the

Brillante.

Brillante.

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

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

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

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

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

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

con forza

con forza

GAMBO.

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

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

BUSCATO.

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

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

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

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

GAMBO. Moderato. *rit.*

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

on him all we can.

on him all we can.

on him all we can.

rit. -

a tempo. *BUSCATO.*

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

a tempo.

GAMBO.

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

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

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

ff stringendo *poco*

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

On guard! On guard!

CHORUS.

a poco

Brillante.

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

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

Brillante.

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

sf

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

sf

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

sf *con forsa*

Allegro molto.

BUSCATO.

Molto moderato.

(Buscato reels and falls.)

A hit! a palpable

Each one means to kill.

Each one means to kill.

Allegro molto.

Molto moderato.

hit!

That I am worsted I must ad-mit.

CHORUS.

We

We

piu animato

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

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

Recitative.
GAMBO.

lunga.

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

Molto moderato.

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

bets.
pp

Moderato.

SOPRANOS.

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

molto animato.

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

TENORS.

What would you have us do, say, pray?

molto animato.

Allegretto strepitoso.

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

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

Allegretto strepitoso.

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

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

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

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

sf

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

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

stringendo *a poco* *a poco*

Come on, Come on, Come on!

on, Come on, Come on!

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

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

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

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

(Minut. appears on portico.)

Come

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

stringendo.

sf stringendo.

MINUTEZZA.

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

Moderato e sostenuto.

(reads letter.)

Marziale deciso.

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

Beau-ty's queen"

"As you will ver-y shortly

Oh, sor - row!

Oh, sor - row!

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

p

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, each with the lyrics "Oh, sor - row!". The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#). The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

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

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature remains two sharps. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. There are some markings above the piano part, possibly indicating fingerings or articulation.

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

rit.

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature remains two sharps. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. There are some markings above the piano part, possibly indicating fingerings or articulation. Dynamic markings include *allargamento.* and *rit.* (ritardando).

Marziale.

a tempo

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

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

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

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

CHORUS.

With clank - ing sword and glist - 'ning

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

With clank - ing sword and glist - 'ning

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

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

Stretta.

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

Stretta.

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

a. Chorus: "Our Customary Attitude."

b. Song and Chorus: "Kind Friends this Deference."

KING PAPAGALLO AND CHORUS.

Nº 2.

Allegro pesante.

pp

poco a poco cresc.

CHORUS.

ff

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

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

p

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

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

The first system of music consists of three staves. The top two staves are vocal lines in G major, with lyrics: "strangers in this la - ti - tude, is to ig - nore all pla - ti - tude, And". The bottom staff is a piano accompaniment, starting with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

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

The second system of music consists of three staves. The top two staves are vocal lines in G major, with lyrics: "make them feel at home. Pa - pa - gal - - lo! Swell out each". The bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There is a dynamic marking of *f* (forte) in the piano part.

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

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

The third system of music consists of three staves. The top two staves are vocal lines in G major, with lyrics: "voice and like - wise cheer, Pa - pa - gal - - lo! King of Tim -". The bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There is a dynamic marking of *sf* (sforzando) in the piano part.

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

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

Tempo di Valse molto Moderato.

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

PAPAGALLO.

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

pp

hit; So,

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

TEN.
Not a bit, haw! haw!

BASS.
haw! haw!

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

p

mit. So in

Not a whit, Not a whit,

Not a whit, haw! haw!

This system contains the first four staves of music. The top staff is a vocal line starting with the word 'mit.' and ending with 'So in'. The second staff is a vocal line with 'Not a whit, Not a whit,'. The third staff is a vocal line with 'Not a whit, haw! haw!'. The fourth staff is the piano accompaniment.

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

p

This system contains the fifth and sixth staves of music. The top staff is a vocal line with the lyrics 'lan - guage that's with - out re - stric - tion, With free - dom from'. The bottom staff is the piano accompaniment, starting with a piano (*p*) dynamic marking.

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

This system contains the seventh and eighth staves of music. The top staff is a vocal line with the lyrics 'jok - ing and mirth, Ig - nor - ing all flow - er - y'. The bottom staff is the piano accompaniment.

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

haw,

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

On this max - im I wish to in -

haw, haw, haw, haw, haw,

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

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

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

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "That a man is a mon-key, To ride on a don-key, When". The piano accompaniment includes a prominent bass line with a descending eighth-note pattern.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "walk - ing is on the free list. CHORUS. On this max - im he On this max - im he". The piano accompaniment features a more active melody in the right hand, with some grace notes and slurs.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "wants to in - sist, And he's san - guine his views won't be wants to in - sist, And he's san - guine his views won't be". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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

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

The first system of the score consists of three staves. The top two staves are vocal lines, both with the lyrics "hissed, _____ That a man is a mon - key, To". The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes and slurs.

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

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

The second system of the score consists of three staves. The top two staves are vocal lines, both with the lyrics "ride on a don - key, When walk - ing is on the free list.". The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system.

PAPAGALLO.

Let

The third system of the score consists of three staves. The top staff is mostly empty, with a few notes at the end. The middle and bottom staves are the piano accompaniment. The middle staff has dynamic markings *pp*, *ff*, and *pp*. The bottom staff has some markings like *V* and *tr*.

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

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

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

PAPAGALLO.

While cross - ing a

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

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

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by two empty staves, and a grand staff (treble and bass clefs) for piano accompaniment. The lyrics are positioned below the vocal line.

bridge on the sum - mit, He ate up a

This system contains the next four staves of the musical score, continuing the vocal line and piano accompaniment from the first system.

foot of his girth, Then he kicked down I

This system contains the final four staves of the musical score on this page, concluding the vocal line and piano accompaniment.

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with the lyrics "went like a plummet, So let's damn all the don-keys on". The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and single notes.

earth. On this max - im I

TEN.

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

The second system continues the vocal line with the lyrics "earth. On this max - im I". Below this, there are two staves for a tenor and a bass part. The tenor part is marked *TEN.* and the bass part is marked *BASS.* with the lyrics "Haw haw, Haw haw, Haw, haw!". The piano accompaniment continues with a similar rhythmic pattern, including a *p* (piano) dynamic marking.

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

Haw, haw!

The third system features the vocal line with lyrics "wish to in - sist, And I'm san - guine my views won't be". Below it, the tenor and bass parts have the lyrics "Haw, haw!". The piano accompaniment continues with a similar rhythmic pattern, including a *p* (piano) dynamic marking.

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

Haw, haw!

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

On this

On this

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

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

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

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

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

The first system consists of four staves. The top three staves are vocal lines in treble clef, each with the lyrics "views won't be hissed, _____ That a man is a mon - key, To". The bottom staff is a piano accompaniment in bass clef, featuring a melodic line with eighth notes and chords.

PAPAGALLO.

When walk - ing is on the free list.

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

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

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

The second system is titled "PAPAGALLO." and consists of four staves. The top three staves are vocal lines in treble clef. The lyrics are: "When walk - ing is on the free list.", "ride on a don - key, When walk - ing is on the free list.", and "ride on a don - key, When walk - ing is on the free list. haw, haw!". The bottom staff is a piano accompaniment in bass clef, featuring a melodic line with eighth notes and chords, including a section with a forte dynamic marking.

Duet. "Should you marry Ma."

MINUTEZZA AND PAPAGALLO.

No. 3.

Allegretto grazioso.

MINUTEZZA.

Should you

Allegretto grazioso.

f

f

Detailed description: This block contains the first system of the musical score. It features two vocal staves and a piano accompaniment. The vocal staves are in 2/4 time with a key signature of one flat. The piano accompaniment is in the same time and key signature. The tempo is marked 'Allegretto grazioso'. The first vocal line begins with the lyrics 'Should you'.

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

p

Detailed description: This block contains the second system of the musical score. It features two vocal staves and a piano accompaniment. The vocal staves continue with the lyrics 'mar - ry Ma, in - stead of me, Your wed - ded life will hap - py be.' The piano accompaniment includes a dynamic marking of *p*.

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

p

Detailed description: This block contains the third system of the musical score. It features two vocal staves and a piano accompaniment. The vocal staves continue with the lyrics 'She's a nurse of won - drous skill, Makes you hun - gry to be ill; When'. The piano accompaniment includes a dynamic marking of *p*.

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "pains rheu - ma - tic_ rack your frame, And gout - y symptoms make you lame, Ma -". The piano accompaniment includes a 7-measure rest at the beginning and a *rit.* marking in the third measure.

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

The second system continues the vocal line with the lyrics "ma will treat you to her store Of pa - tent med - ecines ga - lore. PAPA G. I'm". The piano accompaniment features an *accel.* marking in the first measure and a *rit.* marking in the third measure. The system concludes with a piano (*p*) dynamic marking.

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

The third system begins with the tempo instruction *Piu vivo.* and the vocal line lyrics "not an in - va - lid, dear maid, And do not need a nurs - es aid; I". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand.

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

The fourth system continues with the tempo instruction *Piu vivo.* and the vocal line lyrics "ne - ver suf - fer with the gout, Am al - ways a - ble to be out,". The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

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

rit.

rit. *a tempo*

MINUTEZZA.

When he dan - ces

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

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

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

MINUTEZZA.

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

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

rit. *p* *pp dolce*
tain I'm not the one to be your future wife; I'll flirt wher-e-ver

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "I may be, And cause you un-told mis-er-y; And my dis-". The piano accompaniment starts with an 8-measure rest, followed by a melodic line in the right hand and a bass line in the left hand.

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

poco rit.

The second system continues the vocal line and piano accompaniment. The lyrics are: "dain Will make you wish to end your blighted life; For I will snub you". The tempo marking *poco rit.* is placed above the vocal line. The piano accompaniment features a more active melodic line in the right hand.

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

piu anima

PAPAGALLO.

You state your side in

piu anima

The third system concludes the vocal line and piano accompaniment. The lyrics are: "ev-'ry day, And not one wish of yours o - bey." followed by a double bar line. The tempo marking *piu anima* is placed above the vocal line. The section is marked **PAPAGALLO.** and continues with the lyrics "You state your side in". The piano accompaniment features a complex, rhythmic pattern in the right hand. The section ends with a key signature change to one flat and a *piu anima* marking.

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

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

MINUTEZZA. *Grazioso.*

p Ah _____

Tho' you main - tain you're

Grazioso.

rallent. *a tempo*

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

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

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

Tempo I.

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

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

Tempo I.

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

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

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

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

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

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

rit. *a tempo*

rit. *rit.* *a tempo*

when he gives a kick like this.

when I give a kick like this.

DANCE.
Allegretto.

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

LA PASTORELLA.

Nº 4.

Allegro marziale.

The piano accompaniment consists of three systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a treble clef staff containing a whole rest, followed by a piano introduction in the grand staff. The second system continues the piano accompaniment with various rhythmic patterns and dynamics. The third system features a melodic line in the treble clef staff, possibly for a vocal line, with a piano accompaniment in the grand staff below it. Dynamics like *f* and *p* are indicated throughout.

LA PASTORELLA.

Recitative.

This section shows the vocal line and piano accompaniment for the recitative. The vocal line is written in a treble clef staff with lyrics underneath. The piano accompaniment is in a grand staff. The lyrics are: "Be - - fore the Moor was mas-ter of the hills of old I -". The piano accompaniment includes dynamics such as *f* and *p*.

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

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

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

Allegro marziale.

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

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

p

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

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

piu animato.

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

pp piu animato.

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

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

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

rall. *a tempo.*

leggiero. *f sostenuto.*
oo, cuck - oo, a lit - tle bird sings with glee: = "When winds blow

ppp leggiero. *pp*

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

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

pre - cept is the one for me. We

one for me.

ff

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

No. 5.

LA PASTORELLA, GAMBO AND BUSCATO.

Moderato.

LA PASTORELLA.

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

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The music features a recitative style with a triplet of eighth notes in the vocal line.

animato.

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

GAMBO.

I

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff. The tempo is marked 'animato'. The key signature changes to two sharps (D major). The piano accompaniment features a triplet of eighth notes in the right hand.

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

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff. The tempo is marked 'animato'. The key signature changes to two sharps (D major). The piano accompaniment features a triplet of eighth notes in the right hand.

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

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

Tempo di Valse.

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

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

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

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

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

not to for - get To call ———

BUSCATO.

— in the spring of the year. — Why not

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

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

LA PASTOR. *p*

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

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

GAMBO.

rall. *p* *a tempo. pp*

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

7 b 7 *7 b 7*

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

rit. *rit.*

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

a tempo.

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

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a major key with a 2/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "I have - n't a Pa, And nei - ther a Ma, So what" and "too; You have - n't a Pa, And nei - ther a Ma, So what".

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

The second system continues the vocal and piano parts. The lyrics are: "is the best to do?" and "is the best to do?". The piano accompaniment includes a right-hand melody and a left-hand bass line.

p
ppp

The third system shows the piano accompaniment. It features a right-hand melody and a left-hand bass line. The dynamics are marked as *p* (piano) and *ppp* (pianissimo).

The fourth system continues the piano accompaniment with a right-hand melody and a left-hand bass line.

pp

The fifth system concludes the piano accompaniment. It features a right-hand melody and a left-hand bass line. The dynamics are marked as *pp* (pianissimo).

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

Nº 6.

Allegro misterioso.
LA PASTORELLA.

MINUTEZZA.

MARGHERITA.

REA.

ZADENA.

ROSAMONDA.

BUSCATO.

GAMBO.

In a mat-ter of such grave im -

Allegro misterioso.

pp

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

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

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

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

12477

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

heed - ed. Sh!

This section contains eight staves of music. The top staff is a vocal line with lyrics. The following seven staves are piano accompaniment, each featuring a 'Sh!' marking with a double-headed arrow above it, indicating a specific performance instruction.

This section consists of two staves of piano accompaniment. The right hand features a melodic line with some grace notes and slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics 'song and dance we'll catch him, And then, no doubt, to his sur -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios.

con forza. **Tempo Valse Vivo.**

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

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

Sh!

He'll shiv - er,

The second system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'prise, Re - morse-less-ly we'll snatch him!' and includes a dynamic marking of *con forza.* and a tempo instruction of **Tempo Valse Vivo.** The piano accompaniment is characterized by a series of 'Sh!' markings, likely representing a specific sound effect or a sharp attack. The music is written in a 3/8 time signature.

Sh!

And

Tempo Valse Vivo.

f *rit.* *f* *p*

The third system of music continues the piano accompaniment. It includes dynamic markings of *f* (forte), *rit.* (ritardando), *f* (forte), and *p* (piano). The tempo instruction **Tempo Valse Vivo.** is repeated. The piano part features a mix of chords and melodic lines, with some arpeggiated figures.

And quail,

And quail,

And quail,

And quail,

And quail,

And quail,

Our scow - ling,

quiv - er, And

ff *p*

Be - wail!

Be - wail!

Be - wail!

Be - wail!

Be - wail!

Be - wail!

We'll awe him,

grow - ling, And

f

p

Till he

Till he

Till he

Till he

Till he

Till he

Re - signs you,

jaw him, De -

f

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

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

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

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

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

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

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

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

L'istesso tempo.

The image shows a musical score for a hymn. It consists of eight vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics: "gag him; Hav - ing dis - creet pen - e - tra - tion,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a prominent left hand with chords and a more active right hand with eighth and sixteenth notes. The score is arranged in a single system with a vertical line on the left side.

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

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

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

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

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

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

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

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

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

(closed mouth)

The musical score is arranged in two systems. The first system contains eight staves of music. The first seven staves are vocal lines, each beginning with the instruction "H'm". The eighth staff in this system is a bass line, also beginning with "H'm". The second system consists of two staves for the piano accompaniment, marked with the dynamic *pp* (pianissimo). The piano part features a rhythmic accompaniment with chords and single notes, primarily in the right hand, with some bass line activity in the left hand.

Musical score for the first system, measures 1-8. The score consists of eight staves. The top seven staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The eighth staff is a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano. The piano part includes chords and arpeggiated figures. The vocal parts are marked with the chord symbol H'm.

Musical score for the second system, measures 9-16. The score consists of eight staves. The top seven staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The eighth staff is a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano. The piano part includes chords and arpeggiated figures. The vocal parts are marked with the chord symbol H'm. The piano part includes dynamic markings *f* and *p*.

Musical score for the first system, featuring ten staves of vocal parts and a grand staff for piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The first system includes the notation "H'm" above several vocal staves.

Musical score for the second system, continuing the vocal and piano parts from the first system. The piano part includes dynamic markings "pp" and "ppp" and an "8" marking above a note.

Finale I.

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

No. 7.

Andante con moto.

PAPAGALLO.

con espressione

Oh, stars that form the milk - y

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

Molto moderato.

pray, Dont stop at that ho - - tel.

p doloroso

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

rit. *L'istesso tempo.*

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

PAPAG.

Oh beautiful moon with silver sheen, Your life seems happy and se-

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

Molto moderato. Grazioso con moto.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a fermata over the word 'tel.' followed by the lyrics 'Roast's bad, Toast's bad, Quail's bad,'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

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

rit.

The second system continues the vocal line with the lyrics 'Ale's bad, Ham's bad, Clam's bad, And ten per'. The piano accompaniment continues with similar rhythmic patterns. A 'rit.' (ritardando) marking is placed above the vocal line and below the piano accompaniment towards the end of the system.

(Buscato and Gambo appear cautiously and whistle.)

day! —

BUSCATO. (whistling.)

GAMBO. (whistling.)

The third system shows the vocal line with the word 'day!' followed by a fermata. Below the vocal line, two staves represent whistling parts: 'BUSCATO. (whistling.)' in the treble clef and 'GAMBO. (whistling.)' in the bass clef. The piano accompaniment is mostly silent during this section.

a tempo

The fourth system features a piano accompaniment in grand staff. The tempo marking 'a tempo' is placed above the treble clef. The music consists of a complex rhythmic pattern with many sixteenth and thirty-second notes.

The fifth system continues the piano accompaniment from the previous system, maintaining the same complex rhythmic pattern.

ff

LA PAST.

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

con forza

sky,
MINUT.

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

CHORUS.

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

BUSCATO WITH TENORS.

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

GAMBO WITH BASSES.

p

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

f

fy,

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

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

BUSCATO WITH TENORS.

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

GAMBO WITH BASSES.

p

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

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with the lyrics "The phos - phor - es - cent spark; _____ May oatch the maid - en's". The piano accompaniment consists of chords and melodic fragments in both hands.

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

The second system continues the vocal line with the lyrics "eye But the dim - ness of the dark, _____ Is what we're swear - ing". The piano accompaniment continues with similar harmonic support.

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

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

The third system contains the lyrics "by. _____ *GAMBO.* *rit.* *rit.*" and "Pil - lage and boot - y, Is pleas - ure and". The piano accompaniment includes dynamic markings such as *p* and *rit.* (ritardando).

a tempo

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

du - ty,

p *rall.* *a tempo*

leggiero brillante.

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

MINUT.

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

pp

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

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

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

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

book! — Oh, man most wise, You may de-vise, A thou-sand laws to
 book! — Oh, man most wise, You may de-vise, A thou-sand laws to
MARG. REA. ZADENA, ROSAM. WITH SOPRANOS.

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

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

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) with a fifth staff for a vocal line that includes the lyrics 'We' and 'They' in brackets. The piano accompaniment is written for both the right and left hands.

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

The second system consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) with a fifth staff for a vocal line that includes the lyrics 'We' and 'They' in brackets. The piano accompaniment is written for both the right and left hands.

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

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

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

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

The piano accompaniment consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the final measure of the system. The left hand provides harmonic support with chords and moving lines.

con forza

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

book!

book!

book!

con forza

The second system features a vocal line with a long note on the word "love" and a piano accompaniment. The piano part includes a *con forza* marking and a melodic line in the right hand with a triplet of eighth notes. The left hand continues with harmonic accompaniment.

down,

p

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

p

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

p

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

p

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is shown in grand staff notation. The lyrics are: "down, In-to the la - zy o - cean in the West - ern land." The piano part begins with a *p* dynamic marking.

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

f

The second system of the musical score continues with the vocal lines and piano accompaniment. The lyrics are: "But when _____ we prowl a - round this sleep - y". The piano accompaniment features a *f* dynamic marking. The system concludes with a double bar line.

town,

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

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

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

p

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are also vocal lines, each with the same lyrics. The fifth staff is a piano accompaniment, marked with a piano (*p*) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a major mode with a minor key signature.

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

p

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are also vocal lines, each with the same lyrics. The fifth staff is a piano accompaniment, marked with a piano (*p*) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a major mode with a minor key signature.

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

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

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

p *rall.* *a tempo*

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

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

pp *leggero brillante.*

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

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

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

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

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

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

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

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

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

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

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

The first system of music consists of five staves. The top two staves are vocal lines for Soprano and another voice part, both with lyrics. The bottom three staves are piano accompaniment, including a grand staff (treble and bass clefs) and a single bass clef staff. The music is in a minor key and features a steady rhythmic accompaniment.

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

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

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

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

The second system of music consists of five staves. The top two staves are vocal lines for Soprano and another voice part, both with lyrics. The bottom three staves are piano accompaniment, including a grand staff (treble and bass clefs) and a single bass clef staff. The music continues with the same key signature and accompaniment style as the first system.

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

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

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

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

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

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

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

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

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

The piano accompaniment continues with two staves (treble and bass clef).

Allegro con fuoco.

want your pock-et - - - book!

want your pock-et - - - book!

want your pock - et - - - book!

want your pock - et - - - book!

This section contains four vocal staves, each with a single line of lyrics: "want your pock-et - - - book!". The music is in a 2/4 time signature with a key signature of one flat. The melody is simple and rhythmic, with a triplet of eighth notes at the beginning of each line.

Allegro con fuoco. (Papagallo is captured.)

ff

This piano accompaniment features a complex, rhythmic melody in the right hand, including a triplet of eighth notes. The left hand provides a steady bass line with chords. The tempo is marked "Allegro con fuoco" and the dynamics include a fortissimo (*ff*) marking.

Marziale.

f *p*

This piano accompaniment is in a 2/4 time signature with a key signature of one flat. It features a rhythmic melody in the right hand and a bass line in the left hand. The dynamics include a fortissimo (*f*) and a piano (*p*) marking.

LA PAST.

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

This section includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Hush! the watch-men are com - ing near," and features a triplet of eighth notes. The piano accompaniment consists of a bass line with chords in the right hand.

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

p

SOPRANOS.

CHORUS OF WATCHMEN.

ALTOS.

We — are call'd the

p

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

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

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

go.

p

LA PASTORELLA.

Take him up,

Take him up

MINUTEZZA.

BUSCATO.

Ten - der - ly

Ten - der -

GAMBO.

Ten - der - ly

Ten - der -

Listesso tempo.

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

ly.

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

Listesso tempo.

p

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

BUS.

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

GAM.

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

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

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

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

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

earth, Be - fore it lights the earth.

dim.

dim.

pp

The first system of the musical score consists of eight staves. The top seven staves are for vocal parts (Soprano, Alto, Tenor, Bass, and three additional parts) and are currently empty, showing only rests. The eighth staff is a grand staff for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The piano part begins with a melodic line in the treble clef and a rhythmic accompaniment of chords in the bass clef.

The second system of the musical score consists of eight staves. The top seven staves are empty, showing only rests. The eighth staff is a grand staff for piano. The piano part continues with the melodic line and accompaniment. The lyrics "dim - in - u - en - do" are written under the first four measures of the piano part. The dynamic marking *ppp* appears in the fifth measure, and *ff* appears in the final measure of the system.

Act II.

a. Introduction.

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

No. 8.

GUIDO.

Moderato.

Allegro marziale.

sf

ff p pp pleggiere. f

f

f ff

ff

ff

Moderato Listesso tempo.

p *sf*

Andante con espressione.

p

Andante sostenuto.
GUIDO.

The rose tint leaves the

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

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

calando.

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

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

p

rit.

con passione.
a tempo.

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

a tempo.

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

molto ritenuto.

darling, but an old man's slave. The

p rit. *a tempo* *p*

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

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

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

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

rit.

con passione.
a tempo.

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

a tempo.

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

dar-ling but an old man's slave.

f *p* *p*

No. 9.

LA PASTORELLA.

Allegretto energico.

LA PASTORELLA.

Here's a

ff

sf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. A piano (*sf*) dynamic marking appears in the bass line towards the end of the system.

parlante.

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

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics "pack of red and black, Spots and fac-es, deuces, ac-es, Each suit with it's". The piano accompaniment continues with a similar rhythmic pattern, featuring sustained chords in the bass line.

jack.

rit.

Detailed description: This system contains the fifth and sixth staves. The vocal line has a whole rest followed by a quarter note G4. The piano accompaniment features a complex, rapid sixteenth-note figure in the right hand, which gradually slows down as indicated by the *rit.* (ritardando) marking. The bass line has a few notes and rests.

parlante.

Cut and deal Will

ff

sf

p

Detailed description: This system contains the seventh and eighth staves. The vocal line has a whole rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment continues with a rhythmic pattern, featuring a piano (*p*) dynamic marking in the right hand. The system concludes with a piano (*sf*) dynamic marking in the bass line.

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

veal.

8 *rit.*

lunga **Allegretto giocoso.**
(Reads the cards.)

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

p

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

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

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

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

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

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

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef staff with chords and moving lines.

la la la la la la la la la la la

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

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

- la la la la.

p

This system contains the fourth and final line of music. The vocal line has a few notes and rests. The piano accompaniment includes a dynamic marking of *p* (piano) and concludes with a final chord.

dolce.

Lie you there, Oh wo - man fair.

If you dare his heart to

share, *8* Be - ware!

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

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

la la

la la la la la

Allegro quasi Presto.

la What's this I see?

Parlante.

Andante.

It cannot be!

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

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

Con passione e grandioso.

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

f *pp* *rallen.* *ff*

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

allargemente. *rit.* *lunga.*

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

fate

a tempo. *mf*

allargemente.

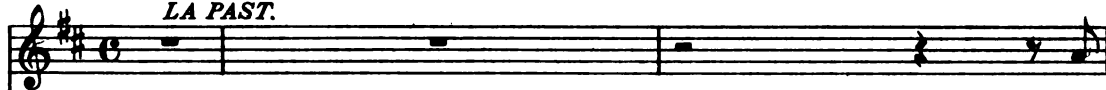
Trio: "He's here."

LA PASTORELLA, PAPAGALLO AND BUSCATO.

No. 10.

Moderato.

LA PAST.



Oh,

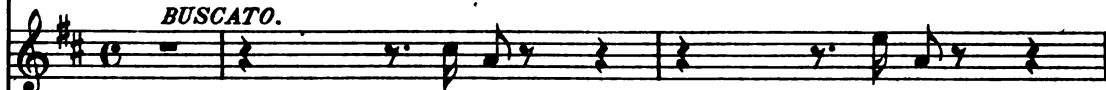
PAPAG.



I'm here!

I'm here!

BUSCATO.



He's here!

He's here!

Moderato.



Piu vivo.

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

Allegretto grazioso.

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

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

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

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

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

a tempo.

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

a tempo.

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

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

Ding, Dong! Ding, Dong!

They must wed with - in the day, Tho'

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

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

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

p

BUSCATO.

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

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

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

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

rit.

rit. *a tempo.*

p LA PASTORELLÀ.

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

rit. *a tempo.*

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

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

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

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

Duet: "Love, light of my heart."

MINUTEZZA AND GUIDO.

N^o 11.

Tempo di Valse Brillante.

The first system of the musical score is for the piano introduction. It consists of three staves: a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a 3/4 time signature and a key signature of three flats. The piano part begins with a forte (*f*) dynamic and features a series of chords and melodic lines. A section of the piano part is marked "L.H." (Left Hand).

The second system continues the piano introduction. It features a treble clef staff with a whole rest and a grand staff with a 3/4 time signature and a key signature of three flats. The piano part continues with a series of chords and melodic lines, maintaining the forte (*f*) dynamic.

p GUIDO. dolce e sostenuto.

The third system marks the beginning of the vocal duet. It features a treble clef staff with a 3/4 time signature and a key signature of three flats. The vocal line begins with the lyrics "Love, light of my heart, The day of our joy is". The piano accompaniment starts with a piano (*p*) dynamic and consists of chords and a simple bass line.

The fourth system continues the vocal duet. It features a treble clef staff with a 3/4 time signature and a key signature of three flats. The vocal line continues with the lyrics "near; Love, tho' we should part, Your". The piano accompaniment continues with chords and a simple bass line.

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

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

rit. *a tempo.*

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

rit. *p* *rit.*

MINUTEZZA.

a tempo. And will you faith-ful be? As in the aye. _____ Ev - er love.

a tempo.

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

As in the gold - en days.

Un-til e - ter - ni - ty,

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

p Love, light of my heart, The

be. Love, light of my heart, The

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

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

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

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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "part, Your im-age will ev-er be dear."

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

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

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "Love, hope lives to-day With all of its won-der-ful". A *rit.* (ritardando) marking is present above the final notes of the vocal lines and below the final notes of the piano accompaniment.

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

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

The third system continues with two vocal staves and piano accompaniment. The lyrics are: "sway; For star-lit night And sun-shine bright Have". A *a tempo.* marking is present above the first notes of the vocal lines.

en-tered our lives for aye.

en-tered our lives for aye.

The fourth system concludes with two vocal staves and piano accompaniment. The lyrics are: "en-tered our lives for aye."

MINUT.

Day by day, _____

p dolce.

This system contains the first two staves of music. The vocal line (top staff) begins with a whole note rest, followed by a half note 'Day', a quarter note 'by', and a half note 'day,' with a long horizontal line extending to the right. The piano accompaniment (bottom two staves) features a flowing eighth-note melody in the right hand and a bass line with chords and eighth notes in the left hand. The tempo and mood are indicated as 'MINUT.' and 'p dolce.' respectively.

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

This system contains the third and fourth staves of music. The vocal line continues with a half note 'We', a quarter note 'will', a half note 'stray' with a long horizontal line, followed by a quarter note 'Where', a quarter note 'vi - o - lets', a quarter note 'dwell,', and a half note ''Mid'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and eighth notes.

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

This system contains the fifth and sixth staves of music. The vocal line continues with a quarter note 'as - pho - del,', a quarter note 'And', a quarter note 'ox - eyed', a quarter note 'dais - ies', a quarter note 'reign' with a long horizontal line, and a half note 'And'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and eighth notes.

oh, so faint, _____ So sweet - - ly

p

This system contains the seventh and eighth staves of music. The vocal line continues with a half note 'oh,', a quarter note 'so', a half note 'faint,' with a long horizontal line, followed by a quarter note 'So', a quarter note 'sweet - - ly'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and eighth notes. The tempo and mood are indicated as 'p'.

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

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

f. Ah!

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

p

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

pp

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

ff

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

8

stringendo.

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

stringendo.

poco a poco.

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

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

poco a poco.

bright, Have en - tered our lives for aye

bright, Have en - tered our lives for aye

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

LA PASTORELLA, PAPAGALLO, GAMBO, BUSCATO AND CHORUS.

Nº 12.

Allegro non troppo.

Enter Tenors and Basses.

The first system of the musical score consists of four staves. The top two staves are for vocal parts (Tenors and Basses), and the bottom two are for piano accompaniment. The piano part features a rhythmic pattern of eighth notes with triplets, marked with a forte (ff) dynamic.

The second system shows the vocal entries. The Tenors enter with the lyrics "We can - - not" and the Basses enter with "see the rea - - son why". The piano accompaniment continues with the same rhythmic pattern, marked with a mezzo-forte (mf) dynamic.

The third system continues the vocal lines. The Tenors sing "The Fates did" and the Basses sing "see the rea - - son why". The piano accompaniment remains consistent.

The fourth system shows the piano accompaniment continuing with the rhythmic eighth-note pattern.

not name us _____ Old Pap - - a -

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

in - - cu - bus, _____ The stars _____ be -

p

fore they name the man, Should place him

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "fore they name the man, Should place him". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady bass line with eighth notes and chords in the right hand.

first on view; And then a

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "first on view; And then a". The piano accompaniment continues with similar rhythmic patterns and chordal structures, maintaining the key signature of one flat.

wo - man by this plan, Can see if

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "wo - man by this plan, Can see if". The piano accompaniment continues with the same key signature and rhythmic accompaniment.

(Enter Sopranos and Altos.)

he will do.

The first system of the score consists of two vocal staves (Soprano and Alto) and a grand staff for piano accompaniment. The vocal lines are in a simple, homophonic style. The piano accompaniment features a steady bass line and a more active treble line with some melodic movement.

The second system continues the piano accompaniment from the first system. It includes a triplet of eighth notes in the treble clef and a fermata over a chord in the bass clef.

SOPRANOS AND ALTOS.

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

The third system begins with the vocal entries for the Sopranos and Altos. The lyrics are "The ec - sta - cy, the pleas - ure and the joy - ous - ness su -". The piano accompaniment is marked *p* (piano) and provides a harmonic support for the vocal lines.

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

The fourth system continues the vocal lines and piano accompaniment. The lyrics are "preme Seem sad - ly lack - ing on this ga - la - day;". The piano accompaniment features a steady bass line and a treble line with some melodic movement, including a fermata over a chord.

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

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

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

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

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

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

Enter Papagallo.

PAPAGALLO.

With de - fer - en - tial

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

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

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

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

p

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

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

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

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

The ec - sta - cy, the
We can - - - not

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

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

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

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

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

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

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

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

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

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

Vivace.

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

ff L.H.
Ped.

L.H.
f

TARANTELLA.

The image displays a musical score for a piece titled "TARANTELLA." The score is arranged in six systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The first system begins with a dynamic marking of *ff* (fortissimo) in the bass staff. The melody in the treble staff is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with chords and single notes. The score includes various musical notations such as slurs, accents (>), and repeat signs. In the third system, there is a section marked *ff* with a key signature change to one flat (B-flat major), indicated by a *bh* symbol. The piece concludes with a final cadence in the sixth system.

Musical score system 1, featuring a treble and bass clef. The music is in a key with two flats and a 6/8 time signature. The right hand plays a melodic line with eighth notes and slurs. The left hand provides a harmonic accompaniment with chords and eighth notes. The instruction *p dolce e sostenuto.* is written above the right hand staff.

Musical score system 2, continuing the piece. The right hand features a melodic line with slurs and a fermata. The left hand continues with a steady accompaniment.

Musical score system 3, showing a first and second ending bracket. The right hand has a melodic line with a fermata. The left hand accompaniment includes a flat sign in the bass line.

Musical score system 4, marked with a forte *f* dynamic. The right hand features a complex melodic line with many slurs and accents. The left hand accompaniment includes a sharp sign in the bass line.

Musical score system 5, continuing the complex melodic and harmonic texture. The right hand has a fermata over the final measure.

Musical score system 6, marked with a mezzo-forte *mf* dynamic. The right hand has a fermata over the final measure. The left hand accompaniment includes a sharp sign in the bass line.

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

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

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

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

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

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

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

Andante comodo.
LA PASTO.

Bright star of Love, shine on this

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

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

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

law - - ful bride! *pp*

CHORUS. pp

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

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

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

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

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

portament.

LA PASTOR.

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

L'istesso tempo.

bride! —
 bride.
 bride.

GAMBO.

Moderato.

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

ff *accel.*

Allegro.

PAPAG. (Spoken.)

No! No! No!

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

Detailed description: This block contains the first musical system. It features a vocal line in the upper staff with three "No!" exclamations. Below it is a piano accompaniment consisting of two staves. The lyrics "Are you a murderer? An as-sassin? A gory thug? Then you won't" are placed between the vocal and piano staves. The piano part includes various musical notations such as slurs, accents, and dynamic markings.

Allegretto.

(Reads.)

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

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

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

Detailed description: This block contains the second musical system. It features a vocal line in the upper staff with the lyrics "do! 'An act to pur - i - fy our band, Which". Below it is a piano accompaniment consisting of two staves. The lyrics "ev - 'ry one should un - der - stand; A law to keep out - side our ranks, The" and "weak - lings of the na - tion. No man can wed a rob - ber - maid, Un -" are placed between the vocal and piano staves. The piano part includes various musical notations such as slurs, accents, and dynamic markings.

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

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

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

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

man.

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

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

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

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

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

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

LA PASTORELLA.

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

West!

West!

pp *burlando.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are 'So pack up your Sunday clothes, Your doubt and silk-en hose, And'. Below the vocal line are two empty staves. The piano accompaniment begins with a treble clef, a key signature of one sharp, and a dynamic marking of *pp* (pianissimo). The tempo/style marking is *burlando.* (playfully). The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

go where the li - ly blows, Far in the gold-en west, So pack up your

p

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line lyrics are 'go where the li - ly blows, Far in the gold-en west, So pack up your'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) appears in the piano part.

Sun-day clothes, Your doubt and silk-en hose, And go where the li - ly blows far

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line lyrics are 'Sun-day clothes, Your doubt and silk-en hose, And go where the li - ly blows far'. The piano accompaniment continues with the same rhythmic pattern.

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

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

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

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

west! Go. go.

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

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

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

PAPAG.

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

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

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

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

PAST.

Or pro-ceed to for-mu-late a plan,

Get - out! Get - out!

Get - out! Get - out!

ff *p* *ff*

Where-by you can fight and kill your man.

He does not look the
He does not look the

p

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

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

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

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

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

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

pp

west. Go!

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

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

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

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

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

west. Go!

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

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

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

pp

12477

Song: "The Snow Baby"

MINUTEZZA, GUIDO AND PAPAGALLO.

Nº 13.

Andante semplice.

8

p

Detailed description: This block contains the piano introduction for the piece. It features a treble and bass clef with a key signature of one flat (B-flat) and a time signature of 8/8. The music is marked 'Andante semplice' and begins with a piano (*p*) dynamic. The right hand plays a melodic line with a grace note and a triplet, while the left hand provides a rhythmic accompaniment with chords and single notes. A bracket with the number '8' spans the first two measures.

MINUTEZZA.

The snow in the fields is ly - ing deep, The

p

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a time signature of 8/8. The lyrics are 'The snow in the fields is ly - ing deep, The'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a time signature of 8/8. It is marked with a piano (*p*) dynamic. The piano part features chords and a simple bass line.

wind from the north is blow - ing, The man in the moon is fast a - sleep, The

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'wind from the north is blow - ing, The man in the moon is fast a - sleep, The'. The piano accompaniment continues with chords and a simple bass line, maintaining the piano (*p*) dynamic.

brook-let has ceased its flow - ing. The Frost-king woos the bride of his choice, Tis the

Detailed description: This block contains the third line of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics 'brook-let has ceased its flow - ing. The Frost-king woos the bride of his choice, Tis the'. The piano accompaniment continues with chords and a simple bass line, maintaining the piano (*p*) dynamic.

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

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

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

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

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

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

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

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

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

impressive.

rit.

rall molto.

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

a tempo semplice.

p

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

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a half note 'near;' followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

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

pp

GUIDO.

Oh, sweet - ly slum - ber,

PAPAG. *pp*

The second system continues the vocal line and piano accompaniment. It includes dynamic markings 'pp', 'GUIDO.', and 'PAPAG. pp'. The piano accompaniment features a prominent melodic line in the right hand.

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

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

The third system concludes the vocal line and piano accompaniment. The vocal line ends with a half note 'As' and a final phrase. The piano accompaniment provides harmonic support throughout.

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

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

pp
 Slum - ber!
 ber, Slum - ber!

Finale II.

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

PRINCIPALS AND CHORUS.

Nº 14.

Moderato con forza.

Piano introduction for No. 14. The score is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The right hand has a series of eighth notes in the first measure, followed by a half note. The left hand has a series of eighth notes in the first measure, followed by a half note. The piece is marked 'Moderato con forza'.

GUIDO.

Vocal introduction for Guido. The score is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The right hand has a series of eighth notes in the first measure, followed by a half note. The left hand has a series of eighth notes in the first measure, followed by a half note. The piece is marked 'Moderato con forza'.

An awkward com - pli - ca - tion this, For one and all have

LA PASTORELLA.

Vocal introduction for La Pastorella. The score is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The right hand has a series of eighth notes in the first measure, followed by a half note. The left hand has a series of eighth notes in the first measure, followed by a half note. The piece is marked 'Moderato con forza'.

Ah,

sworn, He shall not live in sin - gle bliss, Nor mar - ried life a -

Allegretto cantabile.

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

mf

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

piu animato e deciso.

quote your "where-fores" and your "whys."

Since Eve — with the serpent was

cresc. molto. *sf* *p*

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

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

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

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

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

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

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

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

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

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

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

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

stringendo e cresc. a poco a poco

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

feast." With the ser-pent was smit-ten,
 feast." With the ser-pent was smit-ten,
 Eve — with the serpent was smit - ten, And the sweet — rosy apple was
 feast." With the ser-pent was smit-ten,
 feast." With the ser-pent was smit-ten,
 feast." With the ser-pent was smit-ten,
 feast." With the ser-pent was smit-ten,
 feast." With the ser-pent was smit-ten,

And the ap-ple was bit - ten, In great let-ters of gold it was
 And the ap-ple was bit - ten, In great let-ters of gold it was
 bit - ten, In let - ters, In great let-ters of gold it was
 And the ap-ple was bit - ten, In great let-ters of gold it was
 And the ap-ple was bit - ten, In great let-ters of gold it was

cresc. poco a poco

writ - ten that "E - nough is as good," that "Enough is as
 writ - ten that "E - nough is as good," that "Enough is as
 writ - ten that "E - nough is as good," that "Enough is as
 writ - ten that "E - nough is as good," that "Enough is as
 writ - ten that "E - nough is as good," that "Enough is as

ff

good, — is as good as a feast." That "E - nough is as
good, — is as good as a feast." That "E - nough is as
good, — is as good as a feast."
good, — is as good as a feast."
good, — is as good as a feast."
good, — is as good as a feast."
cresc. molto.
good as a feast."
good as a feast."
good as a feast."
as a feast."
as a feast."
as a feast."
ff

Moderato marziale e marcato.

(spoken) (Call the curate.)

LA PASTORELLA.

Hush! I

Five treble clef staves and one bass clef staff, all containing rests, indicating a silent period for the vocalists.

. Moderato marziale e marcato.

Grand staff with a bass clef and a treble clef. The bass line is marked *marcato e bassi.* and features a rhythmic pattern of eighth notes.

parlante.

hear the sound of drumming!

Five treble clef staves with musical notation, including a melodic line in the first staff.

PAPAGALLO.

Good, my soldier boys are coming!

Five treble clef staves with musical notation, including a melodic line in the first staff.

Grand staff with a bass clef and a treble clef. The bass line continues the rhythmic pattern from the first system.

Allegro con fuoco.

Trapped like rats we can - not

This system contains six staves. The top staff is a vocal line with lyrics. The second through fifth staves are vocal staves with rests. The sixth staff is the piano accompaniment, starting with a whole rest followed by a series of eighth notes.

Allegro con fuoco.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth notes and chords, with dynamic markings *ff* and *ff*.

fly!
To of - fer fight would mean to die;

Trapped like rats we can - not

Trapped like rats we can - not

This system contains six staves. The top staff is a vocal line with lyrics. The second through fifth staves are vocal staves with rests. The sixth staff is the piano accompaniment, continuing the rhythmic pattern from the first system.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the rhythmic pattern and includes dynamic markings *v* and *ff*.

Allegro.
LA PAST.

The Queen! The Queen!

MINUT.

The Queen! The Queen!

BIANCE.

Queen! O - pen, in the name of the Queen!

GUIDO

The Queen! The Queen!

PAPA.

The Queen! The Queen!

BUS.

The Queen! The Queen!

GAM.

The Queen!

Allegro.

Allegro furioso. (Enter Bianca and soldiers.)

(Dialogue.)

Tempo di Marcia.

BIANCA.

Un -

chain the dogs of war! The en-e-my will find us un-re-lent-ing;

When our can-nons roar, King Pa-pa-gal-lo then will be la-ment-ing.

March o'er hill and val-ley! Dash-ing! Crashing! With a might-y

LA PAST.

Rah!

ral-ly, Like knights of yore. Un - fold our coun-try's flag, Let

BIANCA

Rah!

GUIDO

Rah!

Rah!

Rah!

Rah!

reg-i-men-tal bands be - gin their drum-ming, Tho' we will not brag, In-

form the cra-ven foe that we are com - ing! Sound the call for bat-tle!

Steady! Read-y! Hear our bul - lets rat - tle _____ 'Gainst jut - ting

Rah! Oh trem - ble, Pa - pa - gal - lo!

crag. Clear the track, we're

Rah! Oh trem - ble, Pa - pa - gal - lo!

Rah! Oh trem - ble, Pa - pa - gal - lo!

Rah! Oh trem - ble, Pa - pa - gal - lo!

BUSCATO WITH TENORS.

Rah! Oh trem - ble, Pa - pa - gal - lo!

GAMBO WITH BASSES.

ff *f*

Oh trem - ble, Pa - pa - gal - lo!
 on our way! We will rout you

Oh trem - ble, Pa - pa - gal - lo!
 Oh trem - ble, Pa - pa - gal - lo!
 Oh trem - ble, Pa - pa - gal - lo!
 Oh trem - ble, Pa - pa - gal - lo!
 Oh trem - ble, Pa - pa - gal - lo!

f

All read-y, Steady, March!
 in dis-may. In ser-ried

All read-y, Steady, March!
 All read-y, Steady, March!
 All read-y, Steady, March!
 All read-y, Steady, March!

p

ranks onward press to meet the foe! He'll quail be - fore

Right! Left! right! left! right! left! right! left! right! left!

Right! Left! right! left! right! left! right! left! right! left!

pp

our bat-tle cry. Rah! Rah! Our might he will ve - ry

Rah! Rah! Rah!

Rah! Rah! Rah!

right! left! right! Rah! Rah! Rah! Right! left! right! left!

right! left! right! Rah! Rah! Rah! Right! left! right! left!

pp

p

quick - ly know, We'll ne-ver flee But vic-tors be Or else

Right! Left! right! left! right! left! right! left! right! left!

Right! Left! right! left! right! left! right! left! right! left!

In ser-ried ranks onward press to meet the foe! He'll quail be -

die. In ser-ried ranks onward press to meet the foe! He'll quail be -

In ser-ried ranks onward press to meet the foe! He'll quail be -

In ser-ried ranks onward press to meet the foe! He'll quail be -

In ser-ried ranks onward press to meet the foe! You'll quail be -

right! In serr-ied ranks onward press to meet the foe! He'll quail be -

right! In serr-ied ranks onward press to meet the foe! He'll quail be -

fore their bat-tle cry, Rah! Rah! Their might
 fore our bat-tle cry, Rah! Rah! Our might
 fore his bat-tle cry, Rah! Rah! Our might
 fore their bat-tle cry, Rah! Rah! Their might
 fore my bat-tle cry, Rah! Rah! My might
 fore Our bat-tle cry, Rah! Rah! Our might
 fore {Their} bat-tle cry, Rah! Rah! {Their} might
 fore {Our} bat-tle cry, Rah! Rah! {Our} might

he will ver - y quick - ly know, They'll never flee, But vic-tors
 he will ver - y quick - ly know, We'll never flee, But vic-tors
 he will ver - y quick - ly show, We'll never flee, But vic-tors
 he will ver - y quick - ly know, They'll never flee, But vic-tors
 I will ver - y quick - ly show, I'll never flee, But vic-tors
 he will ver - y quick - ly know, We'll nev-er flee, But vic - tors
 he will ver - y quick - ly know, We'll nev-er flee, But vic - tors

be, Or else die. The bu - gles bra - zen blare Will fill the land with war-like

be, Or else die.

be, Or else die.

be, Or else die.

be, Or else die.

be, Or else die.

be, or else die.

be, or else die.

The first system of the musical score consists of eight vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion, with the first staff having lyrics and the others providing harmony. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides a rhythmic and harmonic foundation for the vocal lines. The key signature is one sharp (F#) and the time signature is 4/4.

Piano accompaniment for the first system, showing the grand staff with treble and bass clefs. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *f* and *p*.

demon - stration. "Meet us, if you dare;" Will be the dai - ly chal-lenge

The second system of the musical score consists of eight vocal staves and a piano accompaniment. The vocal parts continue with lyrics on the first staff, while the other staves provide harmonic support. The piano accompaniment continues with similar rhythmic patterns. The key signature and time signature remain the same as in the first system.

Piano accompaniment for the second system, showing the grand staff with treble and bass clefs. The music continues with eighth and sixteenth notes, maintaining the harmonic and rhythmic structure established in the first system.

from each na-tion. On to death and glo-ry, Slay-ing, Flay-ing,

This system contains the first line of the vocal melody and its accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "from each na-tion. On to death and glo-ry, Slay-ing, Flay-ing,". The piano accompaniment consists of several staves, with the left hand playing a rhythmic pattern of eighth notes and the right hand playing chords.

This block shows the piano accompaniment for the first system, including the grand staff (treble and bass clefs) with various chords and melodic lines.

You will live in sto-ry As sol-diers rare. Your na-tion looks to
 Rah!
 Rah!
 Rah!
 Rah!
 Rah!
 Rah!

This system contains the second line of the vocal melody and its accompaniment. The vocal line continues with the lyrics: "You will live in sto-ry As sol-diers rare. Your na-tion looks to". The piano accompaniment continues with the same rhythmic pattern. The word "Rah!" is repeated six times in the vocal line, each on a new staff.

This block shows the piano accompaniment for the second system, including the grand staff with dynamic markings such as *ff* (fortissimo).

all, To immolate yourselves on du-ty's al-ter, For-ward, though you fall, Proud,

f *p*

patriot-ic hearts should never falter, Lov-ing lips will bless you, Tru-ly,

Duly, Arms of love car-ess you. Hear beauty's call!

MINUT.

Rah!

BUSCATO.

Rah!

GUIDO.

Rah!

CHORUS.

Rah!

Rah!

f

Clear the track, they're on their way!

trem - ble, Pa - pa - gal - lo! Oh, trem - ble,
 trem - ble, Pa - pa - gal - lo! Oh, trem - ble,
 trem - ble, Pa - pa - gal - lo! Oh, trem - ble,

trem - ble, Pa - pa - gal - lo! Oh, trem - ble,
 trem - ble, Pa - pa - gal - lo! Oh, trem - ble,

They will rout you in dis-may.

Pa - pa - gal - lo! All read - y, stead - y,
 Pa - pa - gal - lo! All read - y, stead - y,
 Pa - pa - gal - lo! All read - y, stead - y,

Pa - pa - gal - lo! All read - y, stead - y,
 Pa - pa - gal - lo! All read - y, stead - y,

p
In ser-ried ranks onward press to meet the
march!
march!
march!

pp
march! Right! Left! right! left! right! left!
march! Right! Left! right! left! right! left!

Detailed description: This system contains the first two systems of music. The first system features five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'In ser-ried ranks onward press to meet the march!'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The second system continues the vocal parts with the lyrics 'Right! Left! right! left! right! left!' and 'march!'. The piano accompaniment continues with similar rhythmic patterns.

foe! He'll quail be - fore their bat-tle cry. Rah! Rah! Their
Rah! Rah! Rah!
Rah! Rah! Rah!
Rah! Rah! Rah!
Rah! Rah! Rah!
Rah! Rah! Rah!

right! . left! right! left! right! left! right! Rah! Rah! Rah!
right! left! right! left! right! left! right! Rah! Rah! Rah!

Detailed description: This system contains the third and fourth systems of music. The third system features five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'foe! He'll quail be - fore their bat-tle cry. Rah! Rah! Their'. The piano accompaniment continues with chords and moving lines. The fourth system continues the vocal parts with the lyrics 'Rah! Rah! Rah!' and 'right! . left! right! left! right! left! right! Rah! Rah! Rah!'. The piano accompaniment continues with similar rhythmic patterns.

might he will ve - ry quick - ly know; They'll nev - er flee

Right Left! right left! right left! right left! right left!

p

but vic-tors be, Or else die. In ser-ried ranks on-ward press to

In ser-ried ranks on-ward press to

In ser-ried ranks on-ward press to

right left! right left! right! In ser-ried ranks on-ward press to

right left! right left! right! In ser-ried ranks on-ward press to

ff

meet the foe! He'll quail be - fore their bat - tle cry. Rah!

meet the foe! He'll quail be - fore our bat - tle cry. Rah!

meet the foe! He'll quail be - fore our bat - tle cry. Rah!

meet the foe! You'll quail be - fore their bat - tle cry. Rah!

meet the foe! You'll quail be - fore my bat - tle cry. Rah!

meet the foe! He'll quail be - fore our bat - tle cry. Rah!

meet the foe! {You'll quail be - fore He'll} our bat - tle cry. Rah!

Rah! Their might he will ver - y quick - ly

Rah! Our might he will ver - y quick - ly

Rah! Our might he will ver - y quick - ly

Rah! Their might he will ver - y quick - ly

Rah! My might I will ver - y quick - ly

Rah! Our might he will ver - y quick - ly

Rah! {Their} {Our} might he will ver - y quick - ly

know; They'll never flee. They'll nev - er flee, But

know; We'll never flee. We'll nev - er flee, But

know; We'll never flee. We'll nev - er flee, But

know; We'll never flee. We'll nev - er flee, But

show; I'll never flee. I'll nev - er flee, But

know; We'll nev - er flee. We'll nev - er flee, But

know; They'll nev - er flee. We'll nev - er flee, But

The first system of the musical score consists of seven vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion. The lyrics are: "know; They'll never flee. They'll nev - er flee, But", "know; We'll never flee. We'll nev - er flee, But", "know; We'll never flee. We'll nev - er flee, But", "know; We'll never flee. We'll nev - er flee, But", "show; I'll never flee. I'll nev - er flee, But", "know; We'll nev - er flee. We'll nev - er flee, But", and "know; They'll nev - er flee. We'll nev - er flee, But". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (ff) dynamic marking.

vic - - - tors be, Or else they'll die.

vic - - - tors be, Or else we'll die.

vic - - - tors be, Or else they'll die.

vic - - - tors be, Or else {they'll} die.

vic - - - tors be, Or else we'll die.

vic - - - tors be, Or else {they'll} die.

vic - - - tors be, Or else {they'll} die.

The second system of the musical score continues with seven vocal staves and a piano accompaniment. The lyrics are: "vic - - - tors be, Or else they'll die.", "vic - - - tors be, Or else we'll die.", "vic - - - tors be, Or else they'll die.", "vic - - - tors be, Or else {they'll} die.", "vic - - - tors be, Or else we'll die.", "vic - - - tors be, Or else {they'll} die.", and "vic - - - tors be, Or else {they'll} die.". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a forte (ff) dynamic marking.

The musical score consists of several systems. The first system contains seven staves, each with a treble clef and a key signature of one sharp (F#). The notes are mostly whole and half notes, with some rests. The second system contains two grand staff systems (treble and bass clefs). The first grand staff system begins with a *ff* dynamic marking and features a complex piano accompaniment with many beamed notes and slurs. The second grand staff system continues this accompaniment. The third system also consists of two grand staff systems, with the piano accompaniment continuing. The score concludes with a double bar line and a *rit.* marking.

Act III.

- a. Introduction.
- b. Male Quartette: "These are our sentiments."
- c. Song and Chorus: "The iceman works."

GUIDO, PAPAGALLO, BUSCATO, GAMBO AND MALE CHORUS.

Nº 15.

Tempo di Marziale.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of five systems of music. The first system begins with a treble clef staff containing a whole rest, followed by a bass clef staff with a series of eighth notes. The dynamic marking *pp marcato basst.* is placed above the first few notes. The second system continues the bass line with eighth notes and includes a *p* dynamic marking. The third system features a melodic line in the bass clef staff with a slur and a *p* dynamic marking. The fourth system shows a more active melodic line in the treble clef staff with a slur and a *p* dynamic marking. The fifth system concludes with a melodic line in the treble clef staff and a bass line with chords and eighth notes.

(Curtain)

(Enter Guido, Papagallo, Buscato and Chorus.)

First system of piano introduction. Treble clef, key signature of one sharp (F#), 2/4 time. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *ff* is present.

Second system of piano introduction, continuing the melodic and rhythmic themes from the first system.

1st BASSES
 2^d BASSES *f* 3
 These are our sen - ti - ments, These are our sen - ti -

Third system of the score, featuring vocal parts for the 1st and 2nd Basses. The 1st Basses part begins with a triplet of eighth notes. The piano accompaniment continues below.

2^d TENORS.
 3
 These are our sen - ti - ments, These are our sen - ti -
 ments, These are our sen - ti - ments, These are our sen - ti -

Fourth system of the score, featuring vocal parts for the 2nd Tenors. The 2nd Tenors part begins with a triplet of eighth notes. The piano accompaniment continues below.

ments. — Do a-way with court and jail,

ments. — Do a-way with court and jail,

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are "ments. — Do a-way with court and jail,". The second system is identical to the first. The piano accompaniment features a steady bass line and a more active treble line.

Do a-way with bond and bail;

Do a-way with bond and bail;

This system contains the next two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are "Do a-way with bond and bail;". The second system is identical to the first. The piano accompaniment continues with a consistent rhythmic pattern.

Make the watchman close his eyes, Then Earth will be a Par - a -

Make the watchman close his eyes, Then Earth will be a Par - a -

rit.

rit.

This system contains the final two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are "Make the watchman close his eyes, Then Earth will be a Par - a -". The second system is identical to the first. The piano accompaniment concludes with a *rit.* (ritardando) marking. The lyrics "rit." are written above the vocal staves and below the piano accompaniment.

GUIDO.

Molto espressione.

And the night shall be filled with music, And the

disel

disel

cares that in-fest the day Will fold their tents like the

Ar - abs And si - lent-ly steal a - way. And the

And the

And the

And the

And the

And the

night shall be filled with mu - sic, And the cares that in-fest the
night shall be filled with mu - sic, And the cares that in-fest the
night shall be filled with mu - sic, And the cares that in-fest the
night shall be filled with mu - sic, And the cares that in-fest the
night shall be fill'd with mu - sic, And the cares that in-fest the

sostenuto.

day Will fold their tents like the Ar - abs,
day Will fold their tents like the Ar - abs,
day Will fold their tents like the Ar - abs,
day Will Will fold their tents like the Ar - abs, And
day Will fold their tents like the Ar - abs, And

Allegretto deciso.

BUSC. 1. The
GAM. 2. The
PAPA. 3. The

ff

ice - man works be - cause he loves to tell you in the spring, — The
grip - man works be - cause he loves to see you chase his car, — And
plumb - er works be - cause he loves to read your lit - tle note, — Which

ice - crop is a fail - ure and the great price ice will bring; — The
just as you have reached the curb he leaves you where you are; — The
begs him to come up at once - the kitch - ens all a - float; — The

ice - man works be - cause he loves to buy a dia - mond store, — With
 grip - man works be - cause he loves to jolt you off your feet, — And
 plumb - er works be - cause he loves to know when he gets through, He'll

mon - ey that you paid for ice that melt - ed at your door. — I
 if you dare ex - post - u - late he dumps you in the street. — I
 have a mort - gage on your house and own your bank - book too. — I

would not be an ice - man, neith - er with the ice - man stand, — Had
 would not be a grip - man, neith - er with the grip - man stand, — Had
 would not be a plumb - er, neith - er with the plumb - er stand, — Had

I the slight - est no - tion I could join the an - gel band. — Our
 Our
 Their

mot-to Is, "down with work." Oh,
 Our mot-to Is, "down with work." Oh,
 Our mot-to Is "down with work." Oh,

day! beau-teous, sun-ny, az-ure-vault-ed day, We
 day! beau-teous, sun-ny, az-ure-vault-ed day, We
 day! beau-teous, sun-ny, az-ure-vault-ed day, We
 day! beau-teous, sun-ny, az-ure-vault-ed day, We
 day! beau-teous, sun-ny, az-ure-vault-ed day, We

know the time for rest is o'er us creep - - - ing. Oh,
know the time for rest is o'er us creep - - - ing. Oh,
know the time for rest is o'er us creep - - - ing. Oh,
know the time for rest is o'er us creep - - - ing. Oh,
know the time for rest is o'er us creep - - - ing. Oh,

The first system consists of five vocal staves and a piano accompaniment. Each vocal staff has the lyrics "know the time for rest is o'er us creep - - - ing. Oh,". The piano accompaniment is written in treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

night! star - lit, moon - lit, som - bre-color - ed night, — There
night! star - lit, moon - lit, som - bre-color - ed night, — There
night! star - lit, moon - lit, som - bre-color - ed night, — There
night! star - lit, moon - lit, som - bre-color - ed night, — There
night! star - lit, moon - lit, som - bre-color - ed night, — There

The second system consists of five vocal staves and a piano accompaniment. Each vocal staff has the lyrics "night! star - lit, moon - lit, som - bre-color - ed night, — There". The piano accompaniment continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal lines.

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

is no doubt that you were made for sleep - - - ing.

The score consists of five systems. Each system has a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The lyrics are repeated in each system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

DANCE.

f

The dance section consists of two systems of piano accompaniment. The first system begins with a forte (*f*) dynamic marking. The music is in a 2/4 time signature and features a rhythmic pattern of eighth and sixteenth notes. The second system concludes with a double bar line and repeat signs.

Solo and Chorus: "Cuckoo."

LA PASTORELLA AND GIRLS.

Nº 15. bis.

Marziale leggiero.

The first system of music is a piano introduction in G major, 6/8 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

The second system continues the piano introduction, maintaining the melodic and rhythmic patterns established in the first system.

The third system continues the piano introduction, showing the final measures of the piece.

The fourth system contains the vocal and piano accompaniment. It features three staves: a vocal line for the soloist, a vocal line for the sopranos, and a piano accompaniment. The lyrics are: "LA PAST. 'Cuck - oo, Cuck-oo!' a lit-tle bird sings with SOPRANOS." The piano accompaniment is marked with a forte (*f*) dynamic.

glee,— “When winds blow North, East, South or West, Fail not to

This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a half note G4 and a quarter rest, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff is a piano accompaniment in G major, with a bass line of quarter notes G2, A2, B2, C3, D3, E3, F3, G3 and a treble line of quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano part features a steady eighth-note accompaniment.

feath - er well your nest? Cuck-oo, Cuck - oo, Cuck-oo, Oh, lit-tle bird in the

This system contains the next two staves of music. The vocal line continues with quarter notes D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The piano accompaniment continues with the same eighth-note accompaniment in G major.

tree, — Your pun-gent pre-cept is the one for me. —

This system contains the final two staves of music. The vocal line concludes with quarter notes B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The piano accompaniment concludes with a final chord in G major. A dynamic marking of *ff* (fortissimo) is present in the piano part.

Chorus: "Love, light of my heart."

LA PASTORELLA, GAMBO, BUSCATO AND CHORUS.

Nº 15. ter.

Tempo di Valse brillante.

Piano introduction in 3/4 time, key of B-flat major. The score features a treble and bass clef with a key signature of two flats. The right hand (R.H.) plays a melodic line with grace notes, while the left hand (L.H.) provides harmonic accompaniment. The piece begins with a forte (f) dynamic.

Continuation of the piano accompaniment from the first system, showing the right and left hand parts in 3/4 time.

LA PAST.
 Love, light of my heart, ——— The day of our joy is

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

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

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

Love, light of my heart, ——— The day of our joy is

Love, light of my heart, ——— The day of our joy is

Piano accompaniment for the vocal parts, continuing the harmonic support for the lyrics. It features a treble and bass clef with a key signature of two flats.

near, Love, tho' we should part, Your

near, Yes, is very near; Oh, Love, tho' we should part, Your

near, Yes, is very near; Oh, Love, tho' we should part, Your

near, Love, tho' we should part, Your

near, Yes, is very near; Oh, Love, tho' we should part, Your

The first system consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor, Bass, and another vocal part) with lyrics. The bottom staff is the piano accompaniment. The music is in a minor key with a 3/4 time signature. The lyrics are: "near, Love, tho' we should part, Your" and "near, Yes, is very near; Oh, Love, tho' we should part, Your".

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

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

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

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

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

The second system consists of six staves. The top five staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "im-age will ev-er be dear. Love, hope lives to-", "im-age will ev-er be dear. Yes, be ev-er dear. Oh Love, hope lives to-", "im-age will ev-er be dear. Yes, be ev-er dear. Oh Love, hope lives to-", "im-age will ev-er be dear. Love, hope lives to-", and "im-age will ev-er be dear. Yes, be ev-er dear. Oh, Love, hope lives to-".

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

accel - e - cresc.

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

star - lit night, And sun - shine bright, Have come _____ to our

star - lit night, And sun - shine bright, Have come _____ to our

star - lit night, And sun - shine bright, Have come _____ to our

star - lit night, And sun - shine bright, Have come _____ to our

star - lit night, And sun - shine bright, Have come _____ to our

lives for aye, for aye. _____

lives for aye, for aye. _____

lives for aye, for aye. _____

lives for aye, for aye. _____

lives for aye, for aye. _____

Song: "The Goat."

PAPAGALLO, LA PASTORELLA, GAMBO, BUSCATO AND CHORUS.

No. 16.

Allegretto brillante.

PAPAGALLO.

§

The instrumental introduction consists of three staves. The top staff is a single treble clef line with a key signature of two flats and a 2/4 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music features a series of eighth-note patterns with accents and slurs, leading to a final cadence.

- 1. I
- 2. The
- 3. He

The first line of lyrics is set to a melody on a single treble clef staff. The piano accompaniment is shown in a grand staff below. The lyrics are: "know a goat, a lit-tle goat, who loves to cut a dash. He pho - no-graph struck up a tune that seemed to please the goat. He smashed the pho - o - graph to bits, and kicked it all to pot; The". The piano part includes a dynamic marking of *p* and features a series of chords and moving lines.

The second line of lyrics continues the melody on a single treble clef staff. The piano accompaniment continues in the grand staff below. The lyrics are: "goes a-bout from morn till night, And his par-tic - u - lar de-light, Is heard it fif - ty times at least, And when the pho - no - graph had ceased, This cyl - in-der of wax he ate, And then with-out a mo-ment's wait, He". The piano part continues with similar harmonic support.

to get mixed up in a fight, And his op - po - nent thrash.
 un - mel - o - dic lit - tle beast Could not re - call a note.
 swallowed, I am pained to state, The nick - els in the slot.

LA PAST. WITH SOPRANOS. pp

le
This
He

BUSCATO WITH TENORS.

Is
This
He

GAMBO WITH BASSES.

pp

While
His
And

to get mix'd up in a fight, And his op - pon - ent thrash.
 un - me - lod - ic lit - tle beast could not re - call a note.
 swal-low'd, we are pain'd to state, The nick - els in the slot.

to get mix'd up in a fight, And his op - pon - ent thrash.
 un - me - lod - ic lit - tle beast could not re - call a note.
 swal-low'd, we are pain'd to state, The nick - els in the slot.

go - ing out to dine one day, He chanced to stop up - on his way, And
 eyes flashed fire his an - ger rose, And then he raised up - on his toes, And
 from that time un - to this day, The chewed up re - cords with him stay, And

list - en to a some-thing play, They call a pho - no - graph.
 at the si - lent box he goes, With all his might and main.
 in his bo - som soft - ly play, The tune he could not catch.

(Imitating phonograph.) *PAPAGALLO.*
 Br

LA PAST. WITH SOPRANOS.
 Br

BUSCATO WITH TENORS.
 Br

GAMBO WITH BASSES.

Br Br Br Br Br Br

Br Br Br Br Br Br

Br Br Br Br Br Br

p

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each vocal line begins with the syllable 'Br' and is followed by a series of eighth notes. The piano accompaniment consists of a right-hand part with eighth notes and a left-hand part with chords and eighth notes. A dynamic marking of *p* (piano) is present at the start of the piano part.

Br Br Br

Br Br Br

Br Br Br

Detailed description: This system continues the musical piece with four vocal staves and a piano accompaniment. The vocal parts feature a triplet of eighth notes in each line, with the syllable 'Br' placed below the first note of the triplet. The piano accompaniment continues with similar rhythmic patterns in both hands.

Br Br Br Br Br Br Br

Br Br Br Br Br Br Br

Br Br Br Br Br Br Br

The first system consists of four staves. The top three staves are vocal parts, each with a treble clef and a key signature of two flats. They contain a melodic line with eighth and sixteenth notes, and the word "Br" is written below each staff. The bottom staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and chords in the right hand.

Br Br

Br Br

Br Br

The second system consists of four staves. The top three staves are vocal parts, each with a treble clef and a key signature of two flats. They contain a melodic line with eighth and sixteenth notes, and the word "Br" is written below each staff. The bottom staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and chords in the right hand. There are some markings like "3" and "s" in the piano part.

D.S.

Finale III.

"The God of Love presides"

PRINCIPALS AND CHORUS.

Nº 17.

Marziale deciso.

LA PAST.

The

God of Love pre - sides, So ring the wed - ding bells in joy - ful meas - ure,

For the grooms and brides, And let us hope that each have found a treas - ure.

Love knows no dis - as - ter, Woo him, Sue him, Cu - pid as our

master For-èr a - bides, So call the par - son in. It's

MINUT.

BIANCE.

GUIDO. Rah!

CHORUS. Rah!

Rah!

Rah!

ver-y pleasant when true hearts are mated, But it is a sin To

join a maid and man who start all fat-ed. Oh, the sweet to - morrow, Woo-ing,

Coo-ing, For we'll ban-ish sorrow _____ And let love win. Rah! Oh,

Rah! Oh,

Rah! Oh,

CHORUS. Rah! Oh,

PAPA. AND BUSC. WITH TENORS. Rah! Oh,

GAM. AND FRESCOBALDI WITH BASSES Rah! Oh,

trem - ble, Ben-e - dicts! Dan Cu-pid has a switch for you, Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

trem - ble, Ben-e - dicts! Oh, trem - ble,

quintum

maids who sneer at love that's constant, strong and true! All steady, ready,

maids who sneer. All steady, ready,

maids who sneer. All steady, ready,

maids who sneer. All steady, ready,

maids who sneer. All steady, ready,

march. In ser-ried ranks onward to the church we

In ser-ried ranks onward to the church we

march.

march!

march! Right, Left, right, left, right, left,

march! Right, Left, right, left, right, left,

go; Let ev-'ry voice_____ ring out with love, rah, rah, And
 go, Let ev-'ry voice_____ ring out with love, rah, rah, rah,
 rah, rah, rah,
 rah, rah, rah,
 right, left, right, left, right, left, Rah, Rah, Rah,
 right, left, right, left, right, left, Rah, Rah, Rah,

tell ev-'ry bo - dy whom you know, Great Love the King
 tell ev-'ry bo - dy whom you know, Great Love the King
 Right, Left, right, left, right, left, right, left, right, left,
 Right, Left, right, left, right, left, right, left, right, left,

Is on the wing, From a - bove! In ser-ried ranks on-ward to the

Is on the wing, From a - bove! In ser-ried ranks on-ward to the

In ser-ried ranks on-ward to the

In ser-ried ranks on-ward to the

right, left, right, left, right! In ser-ried ranks on-ward to the

right, left, right, left, right! In ser-ried ranks on-ward to the

The first system consists of six vocal staves and a piano accompaniment. The vocal parts are arranged in two groups of three. The lyrics are: "Is on the wing, From a - bove! In ser-ried ranks on-ward to the". The piano accompaniment features a steady bass line and chords in the right hand.

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

church we go; Let ev'-ry voice ring out with love, Rah,

The second system consists of six vocal staves and a piano accompaniment. The vocal parts are arranged in two groups of three. The lyrics are: "church we go; Let ev'-ry voice ring out with love, Rah,". The piano accompaniment continues with a steady bass line and chords in the right hand.

Rah, And tell ev'ry bod - y whom you know, Great Love the
Rah, And tell ev'ry bod - y whom you know, Great Love the
Rah, And tell ev'ry bod - y whom you know, Great Love the
Rah, And tell ev'ry bod - y whom you know, Great Love the
Rah! And tell ev'ry bod - y whom you know, Great Love the
Rah! And tell ev'ry bod - y whom you know, Great Love the

king, Great Love the King, Is on
king, Great Love the King, Is on
king, Great Love the King, Is on
king, Great Love the King, Is on
king, Great Love the King, Is on
king, Great Love the King, Is on

the wing from realms a - bove!

the wing from realms a - bove!

the wing from realms a - bove!

the wing from realms a - bove!

the wing from realms a - bove!

the wing from realms a - bove!

the wing from realms a - bove!

the wing from realms a - bove!

8

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each with the lyrics "the wing from realms a - bove!". The seventh staff is the piano accompaniment, starting with a piano (p) dynamic marking and a fermata over the first measure. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

ff

The second system of the musical score consists of seven staves. The top six staves are empty, indicating that the vocalists are silent during this section. The seventh staff is the piano accompaniment, starting with a fortissimo (*ff*) dynamic marking. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, featuring a fermata over the first measure.

The first system of the musical score consists of eight staves. The top seven staves are vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). The eighth staff is the piano accompaniment, starting with a grand staff (treble and bass clefs). The piano part features a series of chords and melodic lines, including a prominent bass line with eighth notes and chords. There are various musical notations such as accents, slurs, and dynamic markings throughout the system.

The second system of the musical score also consists of eight staves. The top seven staves are vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). The eighth staff is the piano accompaniment, starting with a grand staff. This system concludes the opera, as indicated by the text "END OF OPERA." at the bottom center. The piano part features a series of chords and melodic lines, including a prominent bass line with eighth notes and chords. There are various musical notations such as accents, slurs, and dynamic markings throughout the system, including a final *ff* (fortissimo) marking.

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