

VOCAL SCORE



The Viceroy

A COMIC OPERA
IN 3 ACTS
AS PRODUCED - BY THE - FAMOUS BOSTONIANS

HARRY · B · SMITH ·
VICTOR HERBERT

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THE VICEROY.

COMIC OPERA.

in Three Acts.



BOOK BY

HARRY B. SMITH



MUSIC BY

VICTOR HERBERT.

Vocal Score.



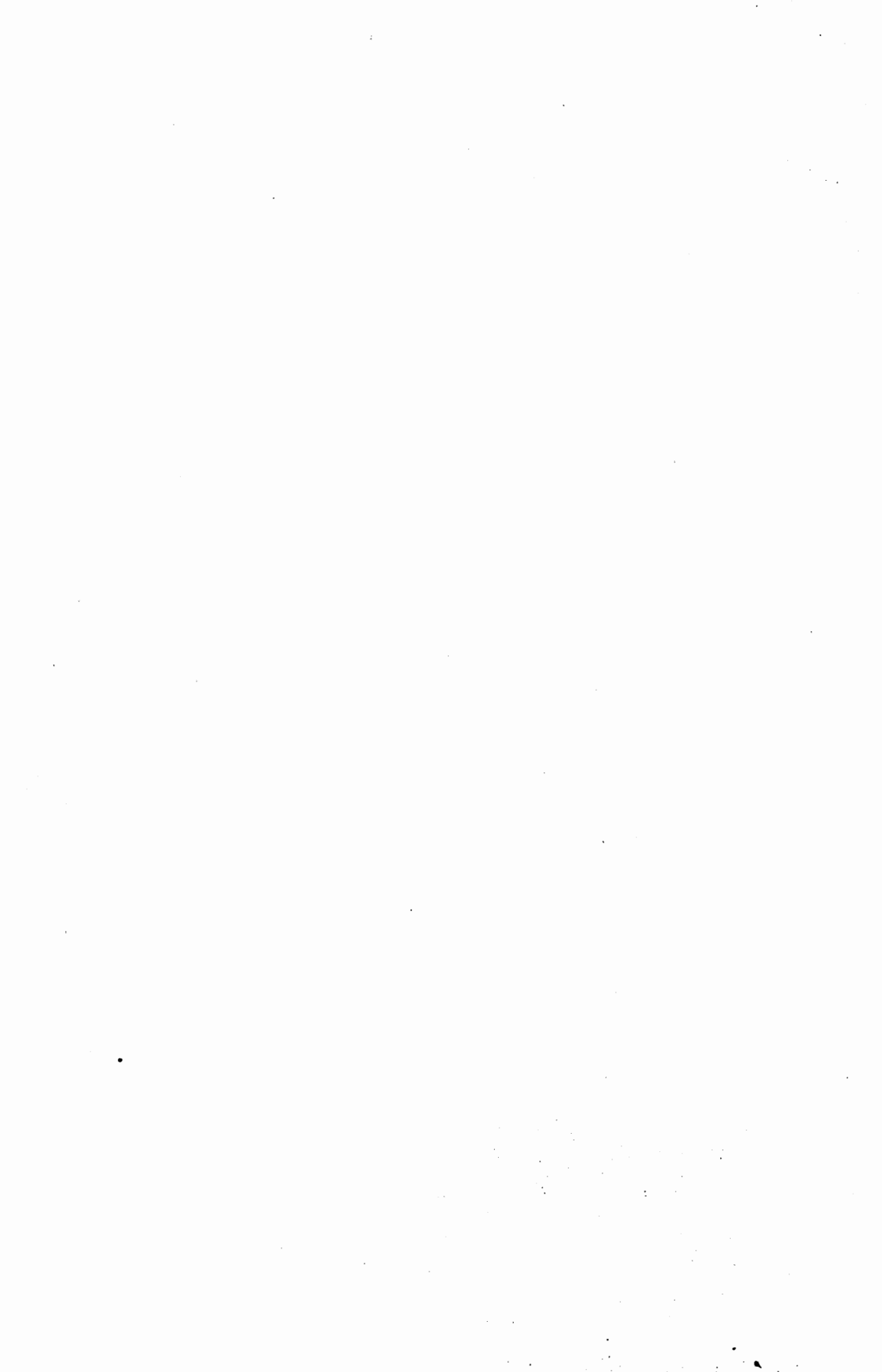
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Music

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The Viceroy.

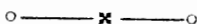
A Comic Opera in Three Acts.

Book by HARRY B. SMITH.

Music by VICTOR HERBERT.

CAST OF CHARACTERS.

The Viceroy of Sicily.	H.C. BARNABEE.
Corleone, Captain of Militia.	WM. H. MACDONALD.
Bastroco, Sergeant of Militia.	GEO. B. FROTHINGHAM.
Barabino, Minister of Police.	W. H. FITZGERALD.
Luigi, a fisherman.	FREDERICK KNIGHTS.
Ruffino, a jailor.	JOHN DUNSMURE.
Tivolini, a pirate chieftain.	HELEN BERTRAM.
Fioretta, the Viceroy's daughter.	MARCIA VAN DRESSER.
Beatrice, for whose hand the Viceroy and Tivolini are rivals.	GRACE CAMERON.
Ortensia, wife of Bastroco.	JOSEPHINE BARTLETT.
Stiletto.	HARRY DALE.
Vermicelli.	ADAM WARMUTH
Spaghetti.	DAVID WHITE.
Macaroni.	JAMES E. MILLER.
Waitress.	EDITH HENDEE.
1st. Citizen.	ARTHUR ERNEST.
2nd. Citizen.	HENRY MILLER.



SCENIC LOCALE.

Act I. The Lido, the public promenade on the sea wall, Palermo.

Act II. A Public Square in Palermo.

Act III. The Pirate's Cave.

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The Viceroy.

Comic Opera in 3 Acts.

ACT I.

Overture.

Book by
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Music by
VICTOR HERBERT.

Allegro brillante. *ten.* *ff* *ten.* *ten.*

The musical score is written for piano and consists of four systems. The first system begins with a forte (*ff*) dynamic and includes a *ten.* (tenuto) marking. The second system continues with *ten.* markings. The third system features a more active melodic line in the right hand. The fourth system concludes with a final cadence in the bass line.

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First system of a piano score in A major. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a steady accompaniment with chords and eighth notes.

Second system of the piano score. The right hand has a melodic line with a *ten.* (tenuto) marking. The left hand continues with a rhythmic accompaniment.

Third system of the piano score. The right hand features a melodic line with a *ten.* marking. The left hand accompaniment includes chords and eighth-note patterns.

Fourth system of the piano score. The right hand has a melodic line with eighth-note patterns. The left hand accompaniment consists of chords and eighth notes.

Fifth system of the piano score. The right hand has a melodic line with eighth-note patterns. The left hand accompaniment includes chords and eighth notes, ending with a long note in the bass.

ten. *ff* *ten.* *ten.* *ten.*

ffz *f*

Andante. *p* (Echo) *pp* *mf*

Tempo di Barcarolle. *p* (Echo.) *s.*

pp

rall.

f a tempo *p rall.* *rit.*

p

Andante.

f

rit. *a tempo.*

rit.

Tempo di Valse.

First system of musical notation, measures 1-4. Treble clef, bass clef, 3/4 time signature. Dynamics include *p*, *f*, and *p*. An 8-measure rest is indicated in the treble staff.

Second system of musical notation, measures 5-8. Treble clef, bass clef, 3/4 time signature. Dynamics include *sfz p* and *f*. An 8-measure rest is indicated in the treble staff.

Third system of musical notation, measures 9-12. Treble clef, bass clef, 3/4 time signature. Dynamics include *f*. An 8-measure rest is indicated in the treble staff. The word *loco.* is written above the treble staff.

Fourth system of musical notation, measures 13-16. Treble clef, bass clef, 3/4 time signature. The word *TUTTI.* is written above the treble staff.

Fifth system of musical notation, measures 17-20. Treble clef, bass clef, 3/4 time signature. An 8-measure rest is indicated in the treble staff.

Sixth system of musical notation, measures 21-24. Treble clef, bass clef, 3/4 time signature. Dynamics include *loco.*, *allargando.*, and *molto rit.*

Poco pesante.

ff a tempo.

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

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and single notes.

Third system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and single notes.

Fourth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and single notes.

Fifth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues the accompaniment with chords and single notes.

First system of musical notation. The treble clef staff contains a melodic line with several slurs and accents. The bass clef staff provides a harmonic accompaniment. Dynamic markings *ffz* and *ff* are present in the right hand.

Second system of musical notation. The treble clef staff features a more active melodic line with slurs and accents. The bass clef staff continues the accompaniment. A *ff* dynamic marking is visible in the right hand.

Third system of musical notation. The treble clef staff shows a melodic line with a dashed line above it, possibly indicating a continuation or a specific performance instruction. The bass clef staff provides accompaniment.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff provides accompaniment. Performance markings include *loco.*, *allargando.*, and *molto pesante.*

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff provides accompaniment. Performance markings include *Poco pesante.* and *fff a tempo.*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a long slur over the first two measures and several accents. The bass clef contains a rhythmic accompaniment of chords.

Second system of musical notation. The treble clef continues the melodic line with accents. The bass clef features a more complex accompaniment with some slurs and ties.

Third system of musical notation. The treble clef has a dense texture of chords. The bass clef has a melodic line with a slur. The instruction *Piu mosso.* is written above the treble clef.

Fourth system of musical notation. The treble clef continues with dense chords. The bass clef has a melodic line with a slur. The instruction *accel.* is written above the bass clef.

Fifth system of musical notation, ending with a double bar line. The treble clef has a melodic line with a slur. The bass clef has a melodic line with a slur. The instruction *ffz* is written above the treble clef.

ACT I.

No 1a

Opening Chorus.

“We Come to the Lively Market Square!”

Allegro brillante.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 2/4 time signature. The music begins with a forte (*f*) dynamic. The bass line also starts with a forte (*f*) dynamic.

Second system of piano introduction. The treble clef part is marked *molto cres.* and the bass clef part is marked *p sempre cres.*

Third system of piano introduction, continuing the melodic and harmonic development.

Fourth system of piano introduction, featuring dense chordal textures in both hands.

Vocal introduction for the chorus. It includes staves for Soprano and Alto (SOP. & ALTO.), Tenor (TEN.), and Bass (BASS.). The lyrics are: "We come to the live-ly mark-et square, For cit-i-zens al-ways".

Piano accompaniment for the chorus. It begins with a fortissimo (*sfz*) dynamic and then moves to a piano (*p*) dynamic.

unis.
gather there. We come to buy, we come we
Come buy, come buy, Come
Come and buy, Come

f *sfz*

mf
Come to the live-ly mark-et square. We're look-ing for bar-gains rich and rare.
buy. Come
buy.

p *f*

unis. *p*
We come to buy, we come Here goods you'll find of
buy, come buy, Come and buy.

p

ev'-ry kind. If you're to buy in - clined, They're ver - y nice, like -

Come buy.

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with 'ev'-ry kind. If you're to buy in - clined, They're ver - y nice, like -' and then has a separate line 'Come buy.' with a long note. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

unis.
wise the price is at a sac - ri - fice. So, when you hear the

Come buy. So, when you hear the

The second system continues the vocal line with lyrics 'wise the price is at a sac - ri - fice. So, when you hear the' and 'Come buy. So, when you hear the'. The piano accompaniment continues with similar chordal and melodic patterns.

peddler's voice, Walk up and take your choice. No ri - val town such goods can show at

peddler's voice, Walk up and take your choice. No ri - val town such goods can show at

The third system features the vocal line with lyrics 'peddler's voice, Walk up and take your choice. No ri - val town such goods can show at' repeated twice. The piano accompaniment includes a more complex melodic line in the treble clef.

prices half so low. here goods you'll find of ev' -

prices half so low. Now come, now come,

Come buy, Come

unis

ry kind, Walk up and see our prices low and buy. Come buy

Walk up and see our prices low and buy. Come buy

buy.

Un poco meno.

unis

yes, buy. *ff* So, come all

yes, buy. *ff* So, come all

cres. *ff*

here's an op - por - tu - ni - ty your cash to blow.

here's an op - por - tu - ni - ty your cash to blow.

Come, all, bar-gains grant im - mu - ni - ty from care and woe.

Come, all, bar-gains grant im - mu - ni - ty from care and woe.

p sempre cres.

Oh, such a chance as this you sure - ly must not

Oh, such a chance as this you sure - ly must not

p sempre cres.

miss. Oh, such a chance as this, you know, May not occur a-

miss. Oh, such a chance as this, you know, May not occur a-

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "miss. Oh, such a chance as this, you know, May not occur a-".

- gain. — So come, all, here's an op - por - tu - ni - ty your

- gain. — So come, all, here's an op - por - tu - ni - ty your

The second system continues the vocal and piano parts. The vocal staves have dynamic markings of *ff* and *unis.* above the notes. The piano accompaniment features a prominent bass line with a *ff* marking. The lyrics are: "- gain. — So come, all, here's an op - por - tu - ni - ty your".

cash to blow. Come, all, come, come, all,

cash to blow. Come, all, come, come, all,

The third system concludes the vocal and piano parts. The vocal staves have dynamic markings of *p* and *f*. The piano accompaniment features a complex texture with many chords. The lyrics are: "cash to blow. Come, all, come, come, all,".

poco meno.
ff unis.

come, Come, all, here's an op - por - tu - ni - ty your
 come, Come, all, here's an op - por - tu - ni - ty your

ff poco meno.

cash to blow. Come, all, come, all, come,
 cash to blow. Come, all, come, all, come,

3 3

all.
 all.

triumm
ff

No 1b

SONG.
"With Military Pomp."
Bastroco, Soldiers and Chorus.

Tempo di Marcia.

p (Drum.)

Bastroco.

With

sfz

mil - i - ta - ry pomp and mil - i - ta - ry pride, We come to shouts up -
 hope of hor - rid war, for sev - ral hours each day Our weap - ons we keep

p

tr

roar-i-ous. We've ver-y sel-dom fought And still more rare-ly died, Tho'
 pol-ish-ing. In dreams our-selves we see, As fiendish as can be, The

death in fight is glo-ri-ous. But war-ri-ors we are, of
 ty-rant foe de-mol-ish-ing. We've pol-ish-ed up our swords till

that there's lit-tle doubt. Were eag-er, ver-y eag-er a-ny
 none are half as bright. The flash-ing of these blades would

en-e-my to rout. But, bah! we can not find a
 put a foe to flight. But, bah! our gov-ern-ment thinks

Bastroco.

thing to fight a-bout.
war is im-po-lite.

Soldiers:

That's bad _____
That's tough _____

And
And

unis.

Ver-y bad. _____
Pret-ty tough. _____

Ver-y bad. _____
Pret-ty tough. _____

CHORUS.

sfz *p* *sfz* *sfz*

Bastroco.

And that is why we're ver-y much put
So, here we are just spoiling for a

sad. _____
rough. _____

unis.

Ver-y sad. _____
Ver-y rough. _____

Ver-y sad. _____
Ver-y rough. _____

sfz *cresc.*

out. _____ But at strutting in a un-i-form re-splen-dent, we are
fight. _____ Oh, but when it comes to promenades of splendor, we are

great, simply great! As a spec-ta-cle we're cer-tain-ly tran-
fine, simply fine. Then our ser-vic-es spec-tac-u-lar we

-scend-ent at a fête, at a fête. We'd
ten-der, and we shine, bright-ly shine. The

like to face the foeman like a Ro-man now and then. But, pshaw! we're on-ly
foe we'd like to rat-tle in a bat-tle now and then. But, tush! we're on-ly

mil-li-ner-y mil-i-ta-ry men.
 mil-li-ner-y mil-i-ta-ry men.

Pshaw!
 Bah!

f Pshaw!
 Bah!

f Pshaw!
 Bah!

CHORUS.

Pshaw!
 Bah!

trm

sfz *fp* *fp* *trm* *fp* *fp*

fp *fp*

1. mil-li-ner-y mil-i-ta-ry men. 2. In mil-li-ner-y mil-i-ta-ry men.

ff unis. mil-li-ner-y mil-i-ta-ry men. *unis.* mil-li-ner-y mil-i-ta-ry men. But at

ff mil-li-ner-y mil-i-ta-ry men. *ff* mil-li-ner-y mil-i-ta-ry men. But at

ff *ff*

strut-ting in a un - i - form re - splen - dent we are
 strut-ting in a un - i - form re - splen - dent we are

great, sim-ply great. As a spec-ta-cle we're cer-tain-ly tran-
 great, sim-ply great. As a spec-ta-cle we're cer-tain-ly tran-

- scend - ent, we are great. *sfz* Pshaw!
 - scend - ent, we are great. *sfz* Pshaw!

Simply great. —

Song.

(Legend.)

No 2.

"We'll catch you at last, Tivolini!"

Corleone and Chorus.

Corleone.

Allegro.
f marcato.

1. From his
 2. He is

lair in the moun-tains at night, — When the moon's behind a cloud, — The
 King of the moun-tains at night, — And he lurks in lair all day, — And

CHORUS.

f
 at night,
 at night,

f
 at night,
 at night,

f
 at night,
 at night,

p

sfz

ban-dit comes and raids the town, And ev - 'ry peasant is cowed. — He
 woe to him who on yon heights Must trav - el his dang - rous way. — All's

pp
 Oh, beware.
 His way.

pp
 Oh, beware.
 His way.

pp

car - ries off girls and he steals the sheep, And naught but the dev - il can
 qui - et he thinks as he rides a - long, But soon he dis - cov - ers his

match you. — And the crone that hush - es the child to sleep, Says
 er - ror — When a knife or bul - let ends life or song. 'Tis

Corle.

hush or the Ban-dit will catch you. Hush! Hush! Hush!
 he Tiv-o - li - ni the ter - or. Hush! Hush! Hush!

CHORUS.

pp
 Hush! Hush! Hush!
pp
 Hush! Hush! Hush!

pp

molto rit.
 Hush! The ter - ri - ble ban - dit will catch you. — But we'll
 Hush! 'Tis he Tiv - o - lin - ni the ter - - ror —

Hush! —
 Hush! —
 Hush! —
 Hush! —

molto rit.

Tempo di Valse.

catch you at last. Tiv-o - li - - ni, We'll soon have you fast; Tiv-o -

pp *portamento.*

Tiv-o - li - - ni Tiv-o -

pp *portamento.*

Tiv-o - li - - ni Tiv-o -

pp *portamento.*

Tempo di Valse.

pp *portamento.*

- li - - ni, We'll hang you; don't fear. We'll end your ca-reer. Your

- li - - ni

- li - - ni

doom you shall hear, Tiv-o - li - - ni.

f We'll catch you at last, Tiv-o-

f We'll catch you at last, Tiv-o-

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'doom you shall hear, Tiv-o - li - - ni.' and continues with 'We'll catch you at last, Tiv-o-'. The piano accompaniment features a bass line with a long note and a treble line with chords and moving lines. Dynamics include *f* (forte) and accents.

unis. We'll hang you; don't

- li - - ni; We'll soon have you fast, Tiv-o - li - - ni.

- li - - ni; We'll soon have you fast, Tiv-o - li - - ni.

This system contains the second vocal line and piano accompaniment. The vocal line begins with the lyrics '- li - - ni; We'll soon have you fast, Tiv-o - li - - ni.' and continues with '- li - - ni; We'll soon have you fast, Tiv-o - li - - ni.'. The piano accompaniment continues with chords and moving lines. Dynamics include *unis.* (unison) and accents.

pesante. *a tempo.*

fear. Well end your ca-reer. Your doom you shall hear, Tiv-o-li - ni.

Your doom you shall hear, Tiv-o-li - - ni.

Your doom you shall hear, Tiv-o-li - - ni.

pesante. *a tempo.* *sfz*

Piu mosso. poco accel. al Fine.

Ha, ha, ha, ha! Soon you'll be fast. Ha, ha, ha, ha! Tiv-o-li - - ni. *Fine.*

unis.

Ha, ha, ha, ha! Soon you'll be fast. Ha, ha, ha, ha! Tiv-o-li - - ni.

Ha, ha, ha, ha! Soon you'll be fast. Ha, ha, ha, ha! Tiv-o-li - - ni.

Piu mosso.

ff poco accel. al Fine. *sfz* *Fine*

D.S. al Fine.

No 3.

Serenade.

"Hear Me!"

Tivolini and Chorus.

Andantino.

mf

Tivolini.

1. In thy gar-den fair, with blossoms bloom-ing, —
 2. Ah, it can-not be thou art for-get-ting, —
 3. If it is your care, we drift a-way so, —

p *poco accel.*

Ro - - ses fill the air with their per-fum - ing, —
 Drift - - ing far from me, with no re-gret - ting, —
 It is on - ly fair that you should say so. —

a tempo.

— By the tryst - ing tree, You know it
 — Is it in thy mind That we must
 — There - fore, speak thy mind, If we must

well, dear, _____ Lone I wait for
 part, love? _____ Nay, thou art too
 part, dear, _____ So that I may

rit. *molto rit.*
 thee, my love to tell, dear. Hear me,
 kind to break my heart, love. Hear me,
 find a new sweet-heart, dear. Hear me,

rit. *molto rit.*

Allegro moderato.

pp

Hear me, — Ma-don-na Mi - a, In my sing - ing All my

pp

Hear me, — Ma-don - na, — Hear me

pp

Hear me, — Ma-don - na, — Hear me

pp

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are vocal lines in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in G major and 4/4 time. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

pp

Detailed description: This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note accompaniment.

soul to thee is up-ward wing - ing. Thou art — my one i -

sing - ing. Hear me, —

sing - ing. Hear me, —

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are vocal lines in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music continues in G major and 4/4 time.

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note accompaniment.

1. 2.

- de - a And by night and day my dream al - way. _____

Hear me, _____ my dream al - way. _____

Hear me, _____ my dream al - way. _____

1. 2.

last time.

way. _____ Hear me, Ma-don-na mi-a Hear me, Ma-don-na

way. _____ Hear me, _____ Hear _____

way. _____ Hear _____ me, _____ Hear _____

last time.

Slower.

mi a, Thou art my one i - de - a, And by
me, Hear me, Hear me. —
me, Hear me, Ma - don - na. —
Hear me. —

Slower.

night and day my dream al - way. —

pp My dream al-way, al-way. —
pp My dream al-way, al-way. —
pp

8 *loco.*
pp *poco rit.*

Song.

No 4.

"I'm the Leader of Society?"

Viceroy and Chorus.

Moderato.

Piano introduction in D major, 2/4 time, Moderato. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The introduction concludes with a dynamic shift to *sfz* (sforzando) and *p* (piano), leading into the vocal entry.

§ Viceroy.

Vocal and piano accompaniment for the first two lines of the Viceroy's part. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "1. I have a rep - u - ta - tion great, As lead - er of the fashion, To / 2. If you should meet me on the street, In high - land cos - tune kilted, With a". The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

Vocal and piano accompaniment for the next two lines of the Viceroy's part. The lyrics are: "be in all things up to date, Is my ab - sorb - ing passion, — The / ring or two in my Ro - man nose, And my no - ble knees all gilded, No". The piano accompaniment continues with the same rhythmic pattern, including a triplet of eighth notes in the right hand.

Vocal and piano accompaniment for the final line of the Viceroy's part. The lyrics are: "lat - est oaths, the lat - est clothes Im - me - diate - ly I / one 'twould shock, no one would mock with com - ments sharp and". The piano accompaniment concludes with the same rhythmic pattern.

need them, And all a-gree to fol - low me; Where-
 wit - ty, You'd wear the kilt, nose ring and gilt, And

- ev - er I may lead them.
 call them sweet - ly pret - ty.

CHORUS.

SOP. & ALTO. *staccato.*

TEN.

BASS.

mf

mf

mf

Yes, in the swim we
 Nose rings would please we'd

Yes, in the swim we
 Nose rings would please we'd

fol - low him, Where- ev - er he may lead
 gild our knees, And call them sweet - ly pret - -

fol - low him, Where- ev - er he may lead
 gild our knees, And call them sweet - ly pret - -

All^o moderato. (Tempo di Marcia.)

Viceroy.

Im a lead-er of so - ci - e - ty, So -
us.
ty.
us.
ty.

All^o moderato. (Tempo di Marcia.)

- ci - e - ty, so - ci - e - ty, The pink of - all pro - pri - e - ty, A
So - ci - e - ty,
So - ci - e - ty,

hu- man fash- ion plate, I ride in the park with out my hat, So

fa la la

fa la la

p

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The lyrics are "hu- man fash- ion plate, I ride in the park with out my hat, So". The piano accompaniment consists of three staves: a treble clef staff with a whole rest, a middle treble clef staff with a whole rest, and a bass clef staff with a rhythmic accompaniment of eighth notes. The piano part includes a dynamic marking of *p* (piano).

ev -'ry one now's do- ing that, For you may as well be out of the

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "ev -'ry one now's do- ing that, For you may as well be out of the". The piano accompaniment continues with the same rhythmic pattern in the bass clef staff, while the treble clef staff contains chords. The dynamic marking *p* is present.

world, _____ As not be up- to- date, up- to- date. _____

p

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line concludes with the lyrics "world, _____ As not be up- to- date, up- to- date. _____". The piano accompaniment features a more complex rhythmic pattern in the bass clef staff, including sixteenth notes and a dynamic marking of *p*.

CHORUS.

unis.
He's the lead - er of so - ci - e - ty, A

He's the lead - er of so - ci - e - ty, A

hu - man fash - ion plate, And you may as well be out

hu - man fash - ion plate, And you may as well be out

Viceroy.

CHORUS.

of the world as not be up - to - date.

of the world as not be up - to - date.

I

rode in the park with out my hat, So ev-'ry one now's do-ing that. *unis.*
 For you
 For you

p

may as well be out of the world As not
 may as well be out of the world As not

f

be up - to - date, up - to - date. *Fine.*
 be up - to - date, up - to - date.

Fine.

Song.

"Just for to day?"

Luigi.

No 5.

Andante.

Piano introduction in 3/4 time, key of B-flat major. The music starts with a forte (*f*) dynamic and features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The piece concludes with a piano (*p*) dynamic and a final triplet of eighth notes.

Luigi.

declamato e molto espress.

Vocal line and piano accompaniment for the first two lines of the song. The vocal line is marked *declamato e molto espress.* and includes two verses of lyrics. The piano accompaniment is marked *p* and features a steady bass line with chords in the right hand.

1. I know love's reign is not for long, Per-chance an hour; 'Tis
2. The vio - let eyes, so true, so dear; The hand I press; The

Vocal line and piano accompaniment for the next two lines of the song. The vocal line continues the lyrics. The piano accompaniment is marked *p* and features a steady bass line with chords in the right hand.

like the cadence of a song, A fra - gile flow'r, A tru-ant bird that seeks to range a -
gen-tle voice I love to hear; The gold - en tress; The lips I kiss and would not lose, for

poco rit.

Vocal line and piano accompaniment for the final lines of the song. The vocal line concludes with the lyrics. The piano accompaniment is marked *poco rit.* and features a steady bass line with chords in the right hand. The piece ends with a final chord and a fermata.

-far and fly, A kiss that on the lips will change in - to a sigh. And
life di-vine, To-mor - row may-be, who knows whose to-day they're mine.

yet, my dar-ling, just for to-day, Let us for-get! let us for-

cres. *pp*

- get! And heart to heart, be hap-py as we may, Just for to-

pp

molto rit. - day, love, Just for to-day! 1. - day! 2.

molto rit.

Just for a day, a day! —

molto rit. *rit pp*

Quartette.

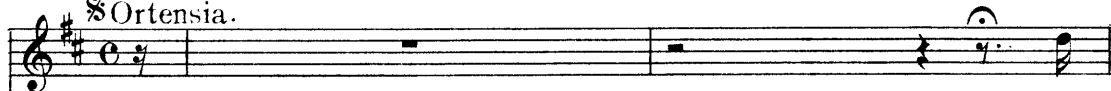
No 6.

"By This Sweet Token!"

Viceroy, Beatrice, Ortensia and Fioretta.

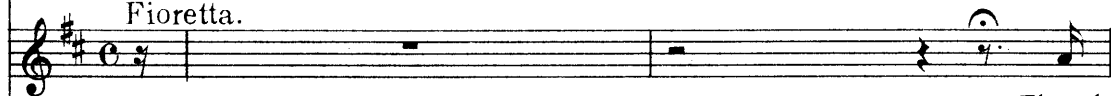
Tempo Giusto.

§ Ortensia.



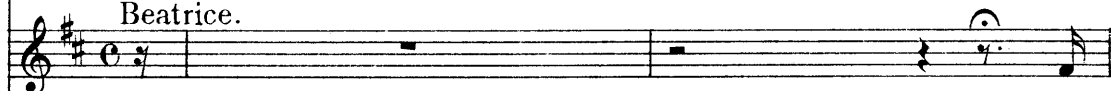
Though
O,

Fioretta.



Though
O,

Beatrice.



Tempo giusto.



Ro-man firm-ness dwelleth on that brow, — And haughty sneer, — That stern ex-
thou of mar-ble brow and haughty mien, — We pray thee hear, — Ex-alt-ed



Ro-man firm-ness dwelleth on that brow, — And haughty sneer, — That stern ex-
thou of mar-ble brow and haughty mien, — We pray thee hear, — Ex-alt-ed



And haughtysneer,
We pray thee hear,

-press - ion, That stern ex-press-ion if you heed me
 thou, Ex - alt - ed thou ma - jes - tic and se -

-press - ion, That stern ex-press-ion if you heed me
 thou, Ex - alt - ed thou ma - jes - tic and se -

That stern ex - press - ion
 Ex - alt - ed thou, —

now, Will dis - ap - pear, Will dis - ap -
 -rene, Dont be se - vere, Dont be se -

now, Will dis - ap - pear, Will dis - ap -
 -rene, Dont be se - vere, Dont be se -

Will dis - ap - pear,
 Dont be se - vere,

- pear, One looks for kind-ness in the big and bur - ly, And
 - vere, Our hearts for this poor crim - i - nal are bleed - ing Be -

- pear, One looks for kind-ness in the big and bur - ly, And
 - vere, Our hearts for this poor crim - i - nal are bleed - ing Be -

p.

e - ven now thy frown has grown less sur - ly, — What is it glis - tens in your op - tic
hold us with u - nit - ed voic - es pleading, — Let mer - cy tem - per jus - tice and give

e - ven now thy frown has grown less sur - ly, — What is it glis - tens in your op - tic
hold us with u - nit - ed voic - es pleading, — Let mer - cy tem - per jus - tice and give

p

pearl - y It is a tear. _____
heed - ing Oh lend an ear. _____

pearl - y It is a tear. _____
heed - ing Oh lend an ear. _____

It is a
Oh lend an

p

Beatrice.
tear. _____
ear. _____

Viceroy.
It's not a tear, if I may, if I may be so bold, Or
I'd lend an ear with pleas - ure, with pleas - ure I de - clare But

f *p*

Ortensia.

It can - not
Ah! yes thou

Fioretta.

It can - not
Ah! yes thou

Beatrice.

Viceroy.

if it is, it's cause I have a cold. _____
then you see I have no ears to spare. _____

be. _____ If
hast _____ If

be. _____
hast _____

'Tis so _____ I think I ought to know. _____
Nay, nay _____ I've none to spare to day. _____

Ortensia.
Molto rubato.

ten.

you will spare this pris-on - er, My smiles will all be thine, I've
you will spare this pris-on - er, I know what I will do; All

smiles like this, and some like that, And oth-ers in this line.
oth - er loves, I'll cast a - way De-vote my-self to you.

Beatrice.

If
If

you will spare this pris- on - er, With joys my eyes will shine, I'll
you will spare this nice young man, And grant this boon to me, I

let you press, with fond ca-ress, This lit - tle hand of
have a heart, just feel it beat, For you those beats shall

Fioretta. *ten.*

While I will add my grat-i-tude con-du-cive to your bliss, A
 My waist is just the size to hold my an-kle has some style, You

mine.
be.

lock of hair of col-or rare, And now and then a
 shall have these and if you please, My cel-e-brat-ed

pp molto rit.

Ortensia.
Meno mosso. *rit.*

Well each give you a
 Well each give you a

Fioretta.

kiss. A kiss. Well each give you a
 smile. This smile. Well each give you a

Beatrice.

Viceroy.

A kiss
 What smile

Meno mosso. *rit.*

Tempo di Gavotte.

smile. — Ah! such temp-ta - tion none can re - sist, — 'Tis a sen-
rit. a tempo.

smile. — Ah! such temp-ta - tion none can re - sist, — 'Tis a sen-
rit. a tempo.

smile. — Ah! such temp-ta - tion none can re - sist, — 'Tis a sen-
rit. a tempo.

Tempo di Gavotte.

rit. rit. a tempo.

- sa - tion not to be missed, — Vows writ or spok - en — All, all are

- sa - tion not to be missed, — Vows writ or spok - en — All, all are

- sa - tion not to be missed, — Vows writ or spok - en — All, all are

bro - ken _ By this sweet to - ken a kiss, a kiss. —

bro - ken _ By this sweet to - ken a kiss, a kiss. —

bro - ken _ By this sweet to - ken a kiss, a kiss. —

DANCE.

By this sweet to - ken a kiss, a kiss. — *Fine.*

By this sweet to - ken a kiss, a kiss. —

By this sweet to - ken a kiss, a kiss. — *Fine.*

Fine.

D. S. al Fine.

Finale I.

No 7.

Tivolini, Fioretta, Bastroco, Corleone,
Barabino, Soldiers and Chorus.Tempo di Marcia.
SOP. & ALTO.

CHORUS.

TEN.

BASS.

p

What's that? The

Tempo di Marcia.

p

3

guard

p

What's that?

p

unis.

'Tis the guard —

Sa-lute the

3

sempre cresc.

ta ta ra ta ta ta ta ta ra ta ta ra

guard, Sa-lute the guard, 'Tis the

Bas-tro - - co sa - lute ta ta ra ta ta ta

guard sa-lute, sa-lute Bas-tro-co.

Bastroco. . .

But at

sa-lute, sa-lute sa-lute, sa-lute.

sa-lute, sa-lute sa-lute, sa-lute.

ff

strut-ting in a u - ni-form re-splen-dent, We are great Simply

mf

great! As a spec - ta-cle we're cer-tain-ly trans-cen-dent At a

fête, at a fête, _____ We like to face the foeman like a

p

Ro-man now and then, But pshaw! we're on - - ly

mil - li - ner - y mil - i - ta - ry men.

CHORUS.

Sa - lute the guard, sa -

Sa - lute the guard, sa -

ff

ff

tr

sfz

fp

fp

tr

mil - li - ner - y mil - i - ta - ry men.

unis.

- lute the guard, The mil - li - ner - y mil - i - ta - ry men.

- lute the guard, The mil - li - ner - y mil - i - ta - ry men.

fp

fp

pp

pp

ppp *sempre dim.* *ppp*

pp (Long Pause.) *Lento.* L.H.

ppp

Allegro e misterioso. **Tiv.** *pp*

TEN. *unis.* *pp* What does this

BASS. It is he, — It is he, — The ban-dit.

pp

Allegro e misterioso.

pp

SOLDIERS.

mean? — Why come they

Now do we eas - i - ly un - der - stand

This system contains a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Tiv.

here? — What does this mean?

FEMALE CHOR. *pp unis.*

What does this mean? —

SOLDIERS.

it. *pp* The re - ward we'll share we have found him, A sur-

pp

This system continues the musical score with a tempo change to 'Tiv.' (Allegretto). It includes a vocal line for a female chorus and a piano accompaniment. The lyrics are: 'here? — What does this mean?' followed by 'FEMALE CHOR. pp unis. What does this mean? —' and 'SOLDIERS. it. pp The re - ward we'll share we have found him, A sur-'. The piano accompaniment continues with similar rhythmic patterns.

Why come they here? Why _____

A sur - prise, _____ Why come they

-prise pre-pare and sur - round him, We'll sur - round

fp

fp

_____ come they here, come they here? _____

here? What a sur-prise what does all this

pp *fp*

him We'll sur round - him.

pp *fp*

fp

What does this mean?—

mean?—

fp

pp

unis.

Yes— the re-ward we will share we have found him.

fp

pp

unis.

pp

Corle.

He is the man, He's— ours! we've planned it.

pp

Now how's that Now,— how pray is that.

pp

No doubt _____ he is the ban - - -
 What do they
 Now _____ do we eas - i - ly un - der - stand
pp
pp
fz *p* *pp*

Tiv.
 What's that, what's that?
 Corle.
 - dit! We have him pat,
 Bastr.
 He is _____ the man _____ he
unis.
 mean? _____ The re - ward they'll share if they've found him, A sur -
 it. That's the man no

Why? do they talk thus of me?

No doubt of that. He is the

is the man, He *ff* is the *unis.*

-prise pre-pare and sur-round him. *ff* He is the

doubt of that. Yes, the re-

ff

You say 'tis I?

ban - dit we've found him, we've found him.

ban - dit we've found him, we've found him.

ban - dit we've found him, we've found him.

- war we will share we have found him.

sfz

Tiv.

Hey, what's all this mean? A ghost you must have seen. — Why

pp

Tiv.

point — at me? What do you see? 'Tis! What of

SOP. & ALTO.

TEN.

BASS.

The plume.

The hat.

CHORUS.

that?

unis.

He is the man. —

pp

No doubt he is the man.

Barabino. (runs on.)

L' stes- so tempo. (♩ = ♩. of preceding tempo.)

f

Bar.
Allegro agitato.

What! have you ar- rest- ed him? Well, thank the Lord for
Corle. Yes, we sure- ly have best- ed him.

fp

that.

You see he is the man, A proof be yond all

fp

Corle.

doubt, I brand it. Be- hold him Tiv- o - li - ni

sfz

Tiv. (Surprised)

Ban - - dit.

unis.
p Tiv-o - li - ni! Tiv-o - li - ni!
p Tiv-o - li - ni! Tiv-o - li - ni!

Brrr
Brrr

f *fp* *fp* *sfz*

p *p*

- li - ni!

ff
brrr
brrr
pp

ff *pp*

Tiv-o - li - ni! Can it be?

pp *sfz* *ppp* *ppp*

A

Tiv.
Allegro scherzando.

ban-dit I! an out law and a ter-ror, Some fun you spoke, Oh,

p *pp*

what a joke, My friends I have to laugh at such an er-ror, At

p

Tiv.
all this chaff, I real-ly have to laugh.
Corle.
You'll find, my friend, we're

p

ver-y far from jest-ing The laugh's on you I great-ly fear. You

are the man we've fig-ured on ar-rest-ing, The proofs are true be-

Tiv.
Proofs?

Fior.
Proofs?

Corle.
- hold them they are here.

Corle.

CHORUS.

Proofs! show us the proofs.

Proofs! show us the proofs.

A

Fior. Lento.

Bar. What? Ah! Oh! Ah!

Corle. Two watches. A

scarfpin. A ci-gar-case.

Bastr. A snuff box.

CHORUS.

What? Ah! Oh! Ah!

What? Ah! Oh! Ah!

Lento.

f *fp* *fp* *fp* *fp* *fp*

Tiv.

ff

Proofs! _____

Bar

snuffbox.

(Spoken.)
Gone! Ah!!

Corle.

ff Proofs! _____

fp *ff* *f* *f* *f* *f*

All Principals and Chorus.

ff unis.

There are the proofs, ——— Tiv-o li - ni, Tiv-o li - ni.

There are the proofs, ——— Tiv-o li - ni, Tiv-o li - ni.

ff

p

fff Brrr ——— Brrr ———

fff Brrr ——— Brrr ———

fff

fp

Tiv.
Andante.

Oh, what dis-grace, what a fate for me, What would they say who a-wait for Eior.

Corle.

Bastr.

Andante.

p

Ah what a to jail with to jail to

me. — My pa-rents dear at home, Who sent me forth to roam, What
 fate. — I be-lieve you,
 him. —
 jail. — Ar-rest the

Tiv. (to Fioretta.)
 would they say who a-wait for me — You at least be-lieve me,
 Fior.
 Corle. I at least be-lieve you — I be-
 To jail with him, to jail, to jail he'll be sent
 Bastr.
 vil-lian, off to jail — On the

CHORUS.
 Bar. with TENORS.
 What a
 What a

Your dis-trust would grieve me, Pray, oh! say I'll not,
 believe you, I believe you
 he can't be in-no-cent,
 gal-low-tree he soon shall
 fate What dis- What dis-grace, dis-
 Not to jail be sent, for I'm in-no-cent.
 I believe you, I at least believe you.
 to jail he can't be in-no-cent
 be, off to jail
 -grace. To jail he will be sent.
 -grace. To jail he will be sent.

ff

Fare-well Fi - or - et - ta

I be -

ff Off with the wretch So no - tor - i - ous

ff Off with the wretch So no - tor - i - ous

Ah! what dis - grace, what a fate for him, What

ff Off with the wretch So no - to - ri - ous

ff

Fare - - well!

- lieve in you, be - - lieve in you.

jus - tice o'er him is vic - to - ri - ous now to jail he will be

jus - tice o'er him is vic - to - ri - ous now to jail he will be

would they say who a - wait for him, His

jus - tice o'er him is vic - to - ri - ous now to jail he will be

Ah! what dis -

You are in - - no - cent

To jail he'll be sent He can't be

She at least be - lieve him Her dis - trust would grieve him

To jail he'll be sent, he can't be

- grace. For Im

I be - lieve in you I be -

in - no - cent, he can't be in - - no-cent

he'll be sent to jail, Sure-ly with-out fail now. to

in - no - cent, he can't be now to

he can't be in - no-cent

p poco a poco

in-no-cent, for _____ I'm in-no-cent, in - no-cent, in - no-cent,
 - lieve in you, I _____ be-lieve in you faretheewell I be -
 cant be in - no-cent cant be in - - no-cent, cant be

SOP.
 jail, now to jail _____ Now to jail with him he's not

ALTO.
 He's not in - no-cent he's not

TEN.
 jail, he'll be sent _____ he cant, cant _____ be

BASS.
 cant be in - no-cent cant be in - - no-cent Cant be

cresc.-e-accel.

Tempo di Valse.

molto rit.

rit. *molto pesante.* *ff*

in-no-cent fare thee well.

rit. *ff*

lieve in you fare thee well.

rit. *ff*

in - nocent to jail he'll be sent. ah! ah! ah! ah! ah! We've

rit. *ff*

in - nocent to jail he'll be sent. ah! ah! ah! ah! ah! We've

rit. *molto pesante.* *ff*

in no cent to jail with him. ha, ha, ha, ha, We've

rit. *ff*

in- no-cent now to jail ha, ha, ha, ha, We've

rit. *ff*

in- no-cent to jail he'll be sent ha, ha, ha, ha, We've

rit. *ff*

in - no-cent to jail he'll be sent Ah! ah! ah! ah! ah! ah!

Tempo di Valse.

rit. *molto pesante.* *ff molto rit.*

Tiv.
a tempo.

Tiv-o - li - ni, Tiv-o -

Fior.

atempo.
SOP. & ALTO. *unis.*

got him at last Tiv-o - li - - ni our cap-ture made fast, Tiv-o -

TEN.

got him at last Tiv-o - li - - ni our cap-ture made fast, Tiv-o -

CORLE. and BASTR. with BASS.

atempo.

CHORUS.

li ni.

- li - ni Our work is well done, The prize we have won, Your

- li - ni Our work is well done, The prize we have won, Your

3333

Tiv-o - li - - ni, Tiv-o - li -

deeds are all past Tiv-o - li - - ni So - ci - e - ty's for Tiv-o - li -

deeds are all past Tiv-o - li - - ni So - ci - e - ty's for Tiv-o - li -

unis.

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Tiv-o - li - - ni, Tiv-o - li -" and "deeds are all past Tiv-o - li - - ni So - ci - e - ty's for Tiv-o - li -". The piano accompaniment features a melody with accents and a bass line with chords.

This block shows the piano accompaniment for the first system, consisting of a treble and bass clef staff. The music includes various chordal textures and melodic lines, with some notes marked with accents.

ni, Ti - vo - li - - ni.

ni. Your cake is now dough Tiv-o - li - - ni. Because you're the man You

ni. Your cake is now dough Tiv-o - li - - ni. Because you're the man You

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "ni, Ti - vo - li - - ni." and "ni. Your cake is now dough Tiv-o - li - - ni. Because you're the man You". The piano accompaniment continues with similar textures to the first system.

This block shows the piano accompaniment for the second system, consisting of a treble and bass clef staff. The music continues with the same instrumental textures as the first system.

This block shows the piano accompaniment for the third system, consisting of a treble and bass clef staff. The music concludes with sustained chords and melodic fragments.

To jail I must go Tiv-o - li - - ni. —

go to your doom To jail you shall go Tiv-o - li - - ni. —

go to your doom To jail you shall go Tiv-o - li - - ni. —

sfz

Ah! —

ff Ha, ha, ha, ha! — ha, ha! — ha, ha, ha, ha! — ha,

ff Ha, ha, ha, ha! — ha, ha! — ha, ha, ha, ha! — ha,

ff

Ah! Ah! What a fate fare-
 Ah! I be - lieve thee, Yes, I be - lieve thee fare-
 ha! Off now off now off now to jail he must
 ha! Off now off now off now to jail he must

molto pesante. *ff* *atempo.*
 - well! To jail I must go, Tiv-o -
 - well! *ff*
 go *molto pesante.* To jail he must go, Tiv-o -
 ha, ha, ha, ha, We've got him at last, Tiv-o -
 go *ff* *atempo.*
 ha, ha, ha, ha, We've got him at last, Tiv-o -
ff

allargando. *molto pesante.* *ff* *atempo.*

- li - ni, It has to be so, Tiv-o - li - - ni But

- li - ni, It has to be so, Tiv-o - li - - ni But

unis.

- li - ni Our cap - ture made fast Tiv - o - li - - ni Our

- li - ni Our cap - ture made fast Tiv - o - li - - ni Our

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "- li - ni, It has to be so, Tiv-o - li - - ni But". The piano accompaniment features a melody in the right hand and chords in the left hand, with some notes beamed together.

lat-er no doubt, I'm sure to get out, But mean-time fare-well we must

lat-er no doubt, He's sure to get out, But mean-time fare-well we must

work is well done The prize we have won To jail you shall go Tiv-o -

work is well done The prize we have won To jail you shall go Tiv-o -

The second system continues with two vocal staves and piano accompaniment. The vocal staves have lyrics: "lat-er no doubt, I'm sure to get out, But mean-time fare-well we must" and "lat-er no doubt, He's sure to get out, But mean-time fare-well we must". The piano accompaniment continues with a similar melodic and harmonic structure.

say _____ fare - - - well! _____

say _____ fare - - - well! _____

li - - - ni _____

li - - - ni _____

This section contains four vocal staves. The first two staves have the lyrics "say fare - well!". The next two staves have the lyrics "li - ni". The music is in a treble clef with a key signature of three sharps (F#, C#, G#).

piu moso.

This section shows the piano accompaniment for the first part of the page. It features a complex texture with many chords and moving lines in both the treble and bass staves. The marking "piu moso." is placed above the right-hand staff.

sfz *accelerando al Fine.*

This section shows the piano accompaniment for the second part of the page. It continues with a similar complex texture. The markings "sfz" and "accelerando al Fine." are placed above the right-hand staff.

sfz

End of Act I.

This section shows the piano accompaniment for the third part of the page, ending with a double bar line. The marking "sfz" is placed above the right-hand staff. Below the staves, the text "End of Act I." is written.

ACT II.

Opening Chorus.

"Thy Subjects Are We."

No 8.

Allegro brillante.

ten.

The musical score is written for piano in 2/4 time with a key signature of two sharps (F# and C#). It consists of five systems of two staves each. The first system begins with a dynamic marking of *ff* and includes the tempo instruction *Allegro brillante.* and the marking *ten.* above the treble staff. The score features a variety of textures, including block chords, arpeggiated figures, and melodic lines with accents. The piece concludes with a final cadence in the fifth system.

CHORUS.

SOPR. *ff* *unis.*
 ALTO. Thy subjects are we, King Car - ni-val, King Car - ni-val, A
 TEN. *ff* Thy subjects are we, King Car - ni-val, King Car - ni-val, A
 BASS. *ff* Thy subjects are we, King Car - ni-val, King Car - ni-val, A

unis.
 health then to thee, King Car - ni-val, King Car - ni-val Wine and joy
 health then to thee, King Car - ni-val, King Car - ni-val Wine and joy

All em-ploy Pleasure rules Wise and fools One and all we wor - ship
 All em-ploy Pleasure rules Wise and fools One and all we wor - ship

unis.

thee Car-ni val, King Car - ni - val Sub-jects are

thee Car-ni val, King Car - ni - val Sub-jects are

unis.

we King Car - ni-val, King Car - ni-val, A health then to thee

we King Car - ni-val, King Car - ni-val, A health then to thee

Vi - vat Rex! Down with ev'-ry so-cial law

Vi - vat Rex! Down with ev'-ry so-cial law

unis.

Hoist the flag of fol-ly Kings no longer o-ver awe

Hoist the flag of fol-ly Kings no longer o-ver awe

unis.

Sub-jects all are jol-ly Ev'-ry heart must now be light

Sub-jects all are jol-ly Ev'-ry heart must now be light

unis.

Joy's the on-ly profit All will drink too much to night And

Joy's the on-ly profit All will drink too much to night And

all be glad of it Hi ya, Hi ya, Hi ya, Hi ya, Ho

all be glad of it Hi ya, Hi ya, Hi ya, Hi ya, Ho

The first system consists of three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "all be glad of it Hi ya, Hi ya, Hi ya, Hi ya, Ho".

la, Ho la, Ho la, Ho la, Yes all will drink too

la, Ho la, Ho la, Ho la, Yes all will drink too

unis.

The second system consists of three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment. The key signature has three sharps and the time signature is 3/4. The lyrics are: "la, Ho la, Ho la, Ho la, Yes all will drink too". The word "unis." is written above the first vocal staff.

much to - night and all be glad. _____ Hi

much to - night and all be glad. _____ Hi

The third system consists of three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment. The key signature has three sharps and the time signature is 3/4. The lyrics are: "much to - night and all be glad. _____ Hi".

ya, Hi ya, Hi ya, Hi ya, Ho la, _____

ya, Hi ya, Hi ya, Hi ya, Ho la, _____

(Trumpet)

1st Masker.
Quasi Recit.

Tis the Vice roy's de cree that all to night should hap py be

CHORUS.
a tempo.
f Hip hoo-
a tempo.
f Hip hoo-

Quasi Recit.
tr. *fp* *a tempo.*

ray. _____ Hi ho la _____

ray. _____ Hi ho la _____

ff

Hi ho la!

8

loco.

ff

Detailed description: This system contains the first two systems of music. The top system has two vocal staves with the lyrics 'Hi ho la!'. The piano accompaniment begins with a piano introduction marked '8' and includes a section marked 'loco.' and 'ff'.

unis.

Thy sub - jects are we King Car - ni - val, King

Thy sub - jects are we King Car - ni - val, King

ff

Detailed description: This system contains the third and fourth systems of music. The vocal lines are marked 'unis.' and contain the lyrics 'Thy sub - jects are we King Car - ni - val, King'. The piano accompaniment includes a section marked 'ff'.

unis.

Car - ni - val, A health then to thee King Car - ni - val, King

Car - ni - val, A health then to thee King Car - ni - val, King

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines are marked 'unis.' and contain the lyrics 'Car - ni - val, A health then to thee King Car - ni - val, King'. The piano accompaniment continues with various musical textures.

Car - ni - val Wine and joy All em - ploy Pleas - ure rules

Car - ni - val Wine and joy All em - ploy Pleas - ure rules

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Car - ni - val Wine and joy All em - ploy Pleas - ure rules".

Wise are fools One all all we wor - ship thee *unis.* Car - ni - val, King Car - ni -

Wise are fools One all all we wor - ship thee Car - ni - val, King Car - ni -

The second system continues the vocal and piano parts. The vocal staves have the lyrics: "Wise are fools One all all we wor - ship thee *unis.* Car - ni - val, King Car - ni -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

val Sub - jects are we King *unis.* Car - ni - val, King

val Sub - jects are we King Car - ni - val, King

The third system continues the vocal and piano parts. The vocal staves have the lyrics: "val Sub - jects are we King *unis.* Car - ni - val, King". The piano accompaniment continues with the same rhythmic and harmonic structure.

Car - ni - val a health then to thee Here's a

Car - ni - val a health then to thee Here's a

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a key with three sharps (F#, C#, G#) and contain the lyrics: "Car - ni - val a health then to thee Here's a". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

health — then to thee Car - ni - val

health — then to thee Car - ni - val

The second system continues the vocal and piano parts. The vocal lines have long horizontal lines under the words "health" and "Car - ni - val" to indicate sustained notes. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the bass line.

to thee

to thee

The third system shows the vocal lines with the lyrics "to thee" and "to thee". The piano accompaniment continues with sustained chords and a dynamic marking of *sfz* (sforzando) in the bass line.

8 *loco.*

sfz

The fourth system concludes the page with a piano accompaniment section marked with an 8-measure rest and the instruction *loco.* (ad libitum). The piano part features a dynamic marking of *sfz* (sforzando) and includes a trill in the bass line.

Song.

"The Robin and the Rose."

No 9

Beatrice.

Allegretto con delicatezza.

Beatrice.

The first system of the musical score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes several triplet figures in the right hand. The vocal line starts with a rest followed by a melodic phrase. The system concludes with a piano (*pp*) dynamic marking.

A Rob-in loved the
A-las, the rose the

The second system continues the vocal and piano parts. The piano accompaniment features a prominent triplet figure in the right hand. The vocal line has a long note with a fermata. The system ends with a piano (*p*) dynamic marking.

red-dest rose that grew
rob - in loved so well

In
Had

The third system continues the vocal and piano parts. The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand. The vocal line continues with a melodic phrase. The system ends with a piano (*p*) dynamic marking.

all the gar - den fair — with ros - es bloom - ing
cast its eyes a - bove — with love and long - ing

And sang its sweet-est mel-o-dies with ser - e-nades that red - dest
And dared to love a sil-verstar that sent its light from heav'n a -

rose to please Till all that gar - den round was ring - ing. With
far, a - far. What won - der that the bird was heard not, For

ech - oes of the song that soared a - bout That song that told the rose its
oh, that ros - e's heart was far so far And dwell - ing in that dis - tant

love. _____
star. _____

a tempo.
molto espress.

So lov - ers ev - er plead, And so the fair ones lit - tle heed their

Poco piu mosso.

sigh - ing So lov - ers ev - er sing, And ech - o is the

tru - est voice re - ply - ing. Waste not time in sad re - gret. —

— The rose is ev - er a co - quette — Oh

fly to oth - er flow - ers fair _____ Per - chance that

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'fly', followed by quarter notes 'to', 'oth - er', 'flow - ers', and 'fair'. There is a long horizontal line after 'fair', followed by 'Per - chance that'. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

some _____ for thee are dy - - ing. Ah! _____

The second system continues the vocal line with a half note 'some', followed by a long horizontal line, then quarter notes 'for', 'thee', and 'are'. This is followed by a dotted quarter note 'dy -' and a dotted quarter note 'ing.'. The system ends with 'Ah!' and a long horizontal line. The piano accompaniment continues with chords and a bass line.

Ah! _____

The third system features a vocal line starting with a long horizontal line, followed by a half note 'Ah!' and another long horizontal line. The piano accompaniment continues with chords and a bass line.

rit. *pp*

The fourth system features a vocal line starting with a long horizontal line, followed by a half note and a quarter note. The piano accompaniment includes a *rit.* (ritardando) marking and a *pp* (pianissimo) marking. The system ends with a fermata over a chord in the right hand and a quarter note in the left hand.

Song.

"Eyes of Black and Eyes of Blue."

Corleone and Chorus.

No 10.

Allegro giusto, e molto con spirito.

Piano introduction in 6/8 time, marked *f*. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and eighth notes.

Corle. §

One day I may swear by the
One day I may sing of the

§

p

The first vocal line (bass clef) begins with a rest followed by a series of eighth notes. The piano accompaniment (treble and bass clefs) consists of chords and eighth notes. A section marked *p* (piano) begins with a repeat sign.

eyes of black The next by the eyes of blue. _____ 'Tis in
ra ven curls, The next of the ring - lets fair. _____ Oh be

The second vocal line (bass clef) continues the melody. The piano accompaniment (treble and bass clefs) continues with chords and eighth notes, including a triplet in the right hand.

mer - ry black eyes that the love light lies But the
mine the bru - nette with the tress - es jet ; Mine the

The third vocal line (bass clef) continues the melody. The piano accompaniment (treble and bass clefs) continues with chords and eighth notes.

blue are more apt to be true. — The dus - ky eyed maid has a
He be with bright gold - en hair, — The gyp - sy like maid has a

laugh - ing look That can make you the world for - get my boy; But the
heart that's warm, You are luck - y if you are hers my boy. But there's

rit. *a tempo.*

rit. *p* *a tempo.*

gen - tle blue eye nev - er caus - es a sigh For it
ma - ny a blonde can be e - qual - ly fond, If you're

nev - er de - notes the co - quette my boy,
on - ly the one she pre - fers, my boy,

rit.

a tempo.

Ah! _____
Ah! _____

a tempo.
poco accel.

Eyes of black and eyes of blue! Dev - il a bit does it
Ra - ven hair and hair of gold. Dev - il a bit does it

mf *sfz*

mat-ter I say. If I love one to day, Why to mor-row I may
mat-ter I say. If I love one to day, Why to mor-row I may

have a ca-prise for the brown or the grey so here's a toast to the
have a ca-prise for the au - burn so gay so here's a toast to the

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

fem - i - nine host, The blue eyes for me or black for you. The
 fem - i - nine host, Blonde ring - lets for me and black for you. The

one for a time I will think su - blime and then ——— if you
 one for a time I will think su - blime and then ——— if you

Corle.

Poco meno.

like — I will change with you. ———
 like — I will change with you. ———

CHORUS.

SOPR. ALTO. TEN. BASS.

The
 The
 The
 The

Poco meno.

rit.

one for a time I will think su - blime and then — if you
 one for a time I will think su - blime and then — if you

one for a time I will think su - blime and then — if you
 one for a time I will think su - blime and then — if you

Corle. piu lento. *D.S.al Fine.*

I will change with you! — *Fine.*
 I will change with you! — *Fine.*

like — I will change with you — *D.S.al Fine.*
 like — I will change with you — *D.S.al Fine.*

like — I will change with you — *Fine.*
 like — I will change with you — *Fine.*

piu lento. *D.S.al Fine.*

Fine.

Quartette.

"A Sailor's Life."

Viceroy, Corleone, Bastroco and Barabino.

No 11.

Allegro giocoso.

Piano introduction in B-flat major, 2/4 time. The music is marked *f* (forte) and *Allegro giocoso*. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

All Four.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The music is marked *sfz* (sforzando) and *mf* (mezzo-forte). The lyrics are: "A sai-lor's life is a jol-ly, jol-ly life, And a Yes a sai-lor's life is a jol-ly, jol-ly life, And a".

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "mer-ry, mer-ry lad is he, For he man-a-ges to shirk ev'-ry mer-ry, mer-ry lad is he, But a rath-er stiff-ish breeze of-ten".

par - ti - cle of work, As he saunters o'er the surg - ing sea. All he
 makes him all at ease As he saunters o'er the surg - ing sea. Then the

does is keep the log Drink drink - ing foam - ing grog, Spin a
 mer - ry lit - tle jest. And the song he sings the best, Both are

yarn and roar his sea songs full of glee. He's of dis - po - si - tion gay And when
 hushed and he groans sigh - ing: "Woe is me" So he seeks his cab - in shelf. While the

rit.
 e'er he sails a way He war - ble's to his sweet heart on the
 ves - sel runs her - self In her saunt - er o'er the surg - ing

rit.

Poco meno.

Bara.

quay. — Yo ho! Yo ho! Now Pol - ly my lass, To
 sea. —

Bast.
 Corle.

Viceroy.

Poco meno.

jack be al - ways true. A year and a day, My dear, must pass Ere
unis.

I come back to you. Yo ho! Yo ho! then I'll be here, Keep

up your heart be jol - ly! — When I've a whole year's
jol - ly!

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "up your heart be jol - ly! — When I've a whole year's jol - ly!". The piano accompaniment is in a bass clef and features a steady bass line with chords in the right hand.

pay my dear, Then it's off to the par - son, Pol - ly! —

The second system continues the vocal line and piano accompaniment. The lyrics are "pay my dear, Then it's off to the par - son, Pol - ly! —". The piano accompaniment includes dynamic markings: *sfz* (sforzando) and *p-f* (piano-forte).

The third system shows the piano accompaniment with triplet markings (*3*) over the right-hand melody.

The fourth system concludes the piano accompaniment with first and second endings. The first ending leads to a double bar line, and the second ending leads to a final cadence. The final cadence includes the markings *sfz D.S. al Fine.* and *Fine.*

Song.

"Neath the Blue Neapolitan Skies."

Tivolini and Chorus.

No 12.

Tempo di Valse. *f* Tivolini.

brillante. Neath the blue Ne - a - pol - i - tan

f poco accel. *mf*

skies, — The tam - bour - ines are ring - ing, — There the girls have the

dark - est of eyes, — And each voice is made for sing - ing — Lu -

rit.

- i - gi is there with Ni - na fair, And Ti - to with Is - a -

rit.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Tempo di Valse'. The first system includes the instruction 'brillante.' and 'f Tivolini.'. The piano part features 'f poco accel.' and 'mf'. The lyrics are: 'Neath the blue Ne - a - pol - i - tan skies, — The tam - bour - ines are ring - ing, — There the girls have the dark - est of eyes, — And each voice is made for sing - ing — Lu - i - gi is there with Ni - na fair, And Ti - to with Is - a -'. The score ends with a 'rit.' (ritardando) marking in the piano part.

a tempo.

- bel - la, Ah! would I were there the sport to share as they

a tempo.

dance the Tar - an - tel - la. *poco rit.* O - he! Ho - la O -

poco rit.

- he! O -

CHORUS.

SOP. & ALTO. *unis. molto rit. pp (quasi echo.)*

TEN. *f pp*

BASS. *f pp*

O - he! Ho - la!

molto rit. pp

Tivolini.

Allegro molto.

- he! Up and a - way! — There's nev - er a dance so

p

Allegro molto.

gay, As the Tar - an - tel - la — For youth and hol - i - day. — O -

CHORUS.

O - he! Up and a way! — There's nev - er a dance so gay. —

p O - he! Up and a way! — There's nev - er a dance so gay. —

- he! up and a - way — Kiss a ny girl you

p

CHORUS.

may In the tar - an-tel-la, They will not say you nay.

p O-he! Up and a-way—There's nev-er a dance so gay.

p O-he! Up and a-way—There's nev-er a dance so gay.

p

The chorus section consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, with the second staff starting with a piano (*p*) dynamic. The fourth staff is a bass line, also starting with a piano (*p*) dynamic. The piano accompaniment is shown in the bottom two staves of the section, starting with a forte (*f*) dynamic.

DANCE.

ff

The dance section consists of three systems of piano accompaniment. The first system starts with a fortissimo (*ff*) dynamic. The second system continues the rhythmic pattern. The third system concludes the dance with a key signature change to D major and a final cadence.

Tempo di Valse.

Tivolini.

Where fair Ven-ice sits queen of the

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The vocal line starts with a whole note rest followed by a half note melody.

sea, _____ That cit - y. made for moon-light _____ There a

The second system continues the vocal line and piano accompaniment. The piano part features a melodic line in the right hand with a slur over several measures, and a steady bass line in the left hand.

gay gon-do-lier I would be _____ And I gay - ly sing-ing my

The third system continues the vocal line and piano accompaniment. The piano part consists of a rhythmic accompaniment with chords in the right hand and a simple bass line in the left hand.

tune light, _____ There in my boat I'd slow - ly float, As

The fourth system concludes the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes marked with a '3' above the notes. The piano part continues with the same rhythmic accompaniment.

rit. *a tempo.*

light as a wild bird winging, — While from a - far to the gui-

- tar, The gon - do - liers are sing - ing — Stal - li.

CHORUS.

unis.
Stal - li. *f*
Stal - *f*

Stal - *f*

poco rit.
Stal - li. Stal - li. *p*
- li, Stal - li, *p* Stal - li, Stal - li.

p *poco rit.*

Tempo di Barcarolle.

- li, — Stal - li o ver the sil - ver tide, — Stal -

p

pp

pp

pp

CHORUS.

O - ver the sil - ver tide. —

O - ver the sil - ver tide. —

pp

Tempo di Barcarolle.

p

pp

- li, — Stal - li Lov - ers are side by side, — The

pp

pp

pp

pp

Lov - ers are side by side, —

Lov - ers are side by side, —

pp

Tivolini.

moon ca - res - es the mur - mur - ing sea, The rest of the world is

dead to me, Oh, ra - di - ant night, pray tar - ry thee. Stal - li, Stal -
f *molto dim.*
 CHORUS. *f* *molto dim.*

molto dim.

molto rit.
 - li, Oh, pray tar - ry thee, Stal li.
molto rit.
ppp pray tar - ry thee, Stal - li.
ppp pray tar - ry thee, Stal - li.

ppp *molto rit.* *molto rit. Lento.*
ppp

Tempo di Valse.

Tivolini.

Then a - way o'er the moun-tains I'd

f *p*

go, ——— To the beau - ti - ful Lake Co - mo ——— Which is

love-ly and fair as I know, ——— From full ma - ny ——— gaud - y

chro - mo, ——— It's there where the sheep bell tink - les clear, Where

3

rit. *a tempo.*

the cham-ois swift is bound-ing, ————— There I would dream

rit. *a tempo.*

by a moun - tain stream where the al - pine horn_ is

sound - ing ————— *ff* Tra ra —————

f Tra ra Tra ra —————

f Tra ra Tra ra —————

f Tra ra Tra ra —————

CHORUS

ff

p *poco rit.*

Tra ra _____ By a

pp Tra ra tra ra!

pp Tra ra tra ra!

pp *poco rit.*

Andante moderato.

(faster)

moun - tain stream I would love to dream, tra la, la, la, la, la, la tra la la la

pp Tra la la la tra la la la

pp Tra la la la tra la la la

Andante moderato.

p

rit. *a tempo.* *accel.*

la la la Of a Switz - er bride, Yel - low haired, blue eyed, tra la la la

pp

tra la la la tra la la la

pp

tra la la la tra la la la

pp

tra la la la tra la la la

rit. *a tempo.*

rit. *a tempo.*

rit. *a tempo.*

la la la la la tra la. — In a syl - van cot O, what

pp

tra la la la

pp

tra la la la

pp

sfz *rit.* *a tempo.*

(faster) rit.

hap - py lot, tra la la la la la la tra la la la la la la; Sing - ing

tra la la la

tra la la la

rit.

a tempo.

day and night, just from sheer de-light tra la la la la la la la la la tra la...

pp tra la la *tra la* *tra la*

pp tra la la *tra la* *tra la*

pp tra la la *tra la* *tra la*

a tempo. *f* *f* *sffz*

Duet.

No 13.

"So They Say."

Viceroy and Fioretta.

Molto grazioso.

Fioretta.

1. It is said that wom-an-sage is here,
said that mar-riage is a frost.

Viceroy.

1. May be so. I don't
2. May be so. I don't

And that man's a crea- ture not her peer.
That a wife's i- den - ti - ty is lost.

know.
know.

Well, may
Well, may

The girls are both ath-letic and pe-
So for a hap-py time we are pre-

be that we shall see.
be but we shall see.

dan-tic. The mar-ried ones are rul-ers of the house.
par-ing. We're go-ing to hustleround and get the tiu;

But
Oh

all the same they jump with scream-ing fran-tic. At the
how my wife will love to do the swear-ing When the

So they
hor - rid ap - pa - ri - tion of a mouse.
dress-mak - ers and tai - lor's bill, come - in.

say, so they say, so. they say; But I can't tell how

true the tale may be. So they say, so they say, so they

say; But I beg that you wont quote me. —

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "say; But I beg that you wont quote me. —"

DANCE.

pp

This system is labeled "DANCE." and begins with a piano (*pp*) dynamic marking. It features a piano accompaniment with triplets in both the treble and bass staves.

This system continues the piano accompaniment from the previous system, featuring more triplet patterns in the treble and bass staves.

1. 2.

2. It is

This system includes a vocal line with two endings. The first ending leads to a repeat, and the second ending leads to the lyrics "2. It is". The piano accompaniment continues with triplets.

This system continues the piano accompaniment, featuring complex rhythmic patterns and triplets in both staves.

Duet.

"I See by Your Smile"

Fioretta and Jailer.

No 14.

Moderato.

Musical notation for the piano introduction, marked *Moderato*. The piece begins in the key of B-flat major (one flat) and 2/4 time. The right hand starts with a piano (*p*) dynamic, playing a series of eighth notes. The left hand provides a simple harmonic accompaniment. The tempo is marked *poco accel.* (slightly accelerated) towards the end of the introduction.

Fioretta.

simplice.

Musical notation for the vocal line of Fioretta, marked *simplice.* The melody is simple and consists of eighth and quarter notes. The lyrics are:

I've oft - en dream'd of such a hand - some face, Thou
 Such eyes a lov - ing dam - sel's heart must win And

*poco rit**p*

Musical notation for the piano accompaniment corresponding to the second system of lyrics. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The tempo is marked *poco rit* (slightly ritardando) and the dynamic is *p* (piano).

par - a - gon of grace — Nay be not coy I prith - ee beauteous
 such a dim - pled chin — I beg that you will smile a lit - tle

boy De - ny not one em - brace — A -
while Or if you can't smile grin — Though

don - is and A - pol - lo both were fair. But still those fa - bled
oth - er girls may fan - cy you un - couth Yet I must own the

two, sir, In point of man - ly looks could not com - pare, Most
truth. — My heart is your while life with me en - dures You

hand some one, with you sir 1 & 2 Your
sweet - ly pret - ty youth — Jailer.

I fear my dear you flat - ter.
I fear my dear you flat - ter.

Allegretto molto moderato.

beard it is cer - tain - ly pear - less Your

pp is pear - less

Allegretto molto moderato.

p

eyes are ma - jes - tic and fear-less You'll yield when I'm kneeling to

pp they're fear-less

make an ap - peal - ing Al - though that ap - peal may be

tear-less I know you will lis - ten to me, sir And

be tear-less

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "tear-less I know you will lis - ten to me, sir And". The middle staff is a vocal line in bass clef with lyrics: "be tear-less". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat and a common time signature.

will to my fa - vor a - gree. *pp* I

piu lento.

rit.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "will to my fa - vor a - gree." followed by a fermata and the dynamic marking *pp* I. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff with dynamic markings *pp* and *rit.* (ritardando).

see by your smile You will lend for a while The key of your pris-on to

p piu lento.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "see by your smile You will lend for a while The key of your pris-on to". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff with a dynamic marking of *p* and the instruction *piu lento.*

me _____ *pp* I see by your smile You will lend for a while The *rit.*

pp She sees by my smile I will lend for a while The *rit.*

pp *rit.*

key of your pris - on to me _____

key of the pris - on to her The key I will

pp

give the key I will give — will give *D.S.al Fine.*

Fine.

Fine.

D.S.al Fine.

sfz

Song.

"Since I am Queen of the Carnival."

Fioretta and Chorus.

No 15.

Allegro moderato e molto grazioso.

Piano introduction in 6/8 time, marked *f* (forte). The music features a melody in the right hand and a bass line in the left hand, both in a key with one sharp (F#).

Fioretta. §

Vocal line for Fioretta, starting with a rest. The lyrics are: "If I am Queen as you par - ents stern say their". The piano accompaniment is marked *p* (piano) and features a steady eighth-note bass line.

Vocal line for Fioretta, continuing the lyrics: "say I am, Some nov - el laws I'll make. When daugh - ter fair Must wed a rich man old. I'll". The piano accompaniment continues with the same eighth-note bass line.

ev - er I find — a fraud or sham To end it steps I'll
bu - ry those par - ents a live I swear In graves of glitt' - ring

take _____ The girls who mar - ry for wealth and name I'll
gold _____ A bach' - lor who may de - cline to wed In

ban - ish from the land. _____ No one shall mar - ry ex -
pil - lor - y shall stand _____ While girls throw stones at his

cept for love . It is your Queen's _____ com -
hap - less head It is your Queen's _____ com -

Fioretta.

mand. _____
mand. _____

CHORUS.

SOPR.
ALTO.
TEN.
BASS.

f She's right, quite right Oh yes in - deed, The
She's right, quite right Oh yes in - deed, The
f She's right, quite right Oh yes in - deed, The
She's right, quite right Oh yes in - deed, The

con anima.

Since I am Queen of the
Since I am Queen of the

law is one we need. _____
law is one we need. _____

law is one we need, we need.
law is one we need, we need.

con anima.

Car - ni - val, The Car - ni - val, The Car - ni - val. Some laws I'll make that
 Car - ni - val, The Car - ni - val, The Car - ni - val. Some laws I'll make that

unis.

The Car - ni - val, The Car - ni - val.
 The Car - ni - val, The Car - ni - val.

The Car - ni - val, The Car - ni - val.
 The Car - ni - val, The Car - ni - val.

none will break, That no one dares with - stand. _____ Since
 none will break, That no one dares with - stand. _____ Since

unis.

That no one dares with - stand _____ *f* Since
 That no one dares with - stan _____ Sinc

That no one dares with - stand _____ *f* Since
 That no one dares with - stand _____ Since

I _____ am Queen _____ The Queen _____ Each
 I _____ am Queen _____ The Queen _____ No

she is Queen of the Car - ni - val The Car - ni - val She
 she is Queen of the Car - ni - val The Car - ni - val She

she is Queen of the Car - ni - val The Car - ni - val She
 she is Queen of the Car - ni - val The Car - ni - val She

brillante.

girl _____ shall wed the lad_ she loves, It is_ your Queen's com -
 man _____ shall flirt; But girls_ they may, It is_ your Queen's com -

rules o'er us!
 rules o'er us!

rules o'er us!
 rules o'er us!

Piu mosso.

molto pesante.

mand _____ It
 mand _____ It

ff We o - bey _____ We o - bey _____
 We o - bey _____ We o - bey _____

ff We o - bey _____ We o - bey _____
 We o - bey _____ We o - bey _____

ff

Piu mosso.

f *ff*

8-----

D.S.al Fine.

is your Queen's com - mand _____ 2. If
 is your Queen's com - mand _____ *Fine.*

is our Queen's com - mand. _____
 is our Queen's com - mand. _____

is our Queen's com - mand. _____
 is our Queen's com - mand. _____

D.S.al Fine.

8-----

molto pesante. *sfz* *sfz* *sfz* *sfz* *Fine.*

D.S.al Fine.

Finale II.

Principals and Chorus.

No 16.

Allegro brillante.

Piano introduction in G major, 2/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a simple bass line. Dynamics include *f* (forte) and *sfz* (sforzando).

Viceroy.

I'm a

brillante.

Entrance of the Viceroy. The vocal line begins with the lyrics "I'm a" and continues with a melodic phrase. The piano accompaniment is highly rhythmic and features *sfz* dynamics.

lead-er of So - ci - e - ty, So - ci - e - ty, So - ci - e - ty The

SOPR.

ALTO.

CHORUS.

TEN.

BASS.

So - ci - e - ty, so - ci - e - ty.

So - ci - e - ty, so - ci - e - ty.

Chorus entrance. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "So - ci - e - ty, so - ci - e - ty." The piano accompaniment features a strong, rhythmic accompaniment with chords and moving lines.

pink of all pro - pri - e - ty, A hu - man fash - ion plate. I

So he is.

So he is.

The first system of music features a vocal line in the bass clef with lyrics. The piano accompaniment consists of three staves: a treble clef staff with a whole rest, a middle treble clef staff with a whole rest, and a bass clef staff with a whole rest. The piano part begins with a series of chords in the bass clef, moving from a D major triad to a D major triad with a sharp sign, then to a D major triad with a sharp sign and a flat sign, and finally to a D major triad with a sharp sign and a flat sign. The piano part concludes with a series of chords in the bass clef, moving from a D major triad with a sharp sign and a flat sign to a D major triad with a sharp sign and a flat sign, and finally to a D major triad with a sharp sign and a flat sign.

ride in the park with - out my hat, So ev' - ry one now is

p

The second system of music features a vocal line in the bass clef with lyrics. The piano accompaniment consists of three staves: a treble clef staff with a whole rest, a middle treble clef staff with a whole rest, and a bass clef staff with a whole rest. The piano part begins with a series of chords in the bass clef, moving from a D major triad to a D major triad with a sharp sign, then to a D major triad with a sharp sign and a flat sign, and finally to a D major triad with a sharp sign and a flat sign. The piano part concludes with a series of chords in the bass clef, moving from a D major triad with a sharp sign and a flat sign to a D major triad with a sharp sign and a flat sign, and finally to a D major triad with a sharp sign and a flat sign.

do - ing that For you may as well be out of the world ——— As not

The third system of music features a vocal line in the bass clef with lyrics. The piano accompaniment consists of three staves: a treble clef staff with a whole rest, a middle treble clef staff with a whole rest, and a bass clef staff with a whole rest. The piano part begins with a series of chords in the bass clef, moving from a D major triad to a D major triad with a sharp sign, then to a D major triad with a sharp sign and a flat sign, and finally to a D major triad with a sharp sign and a flat sign. The piano part concludes with a series of chords in the bass clef, moving from a D major triad with a sharp sign and a flat sign to a D major triad with a sharp sign and a flat sign, and finally to a D major triad with a sharp sign and a flat sign.

be up-to-date, up-to - date.

unis.
He rides in the park with.

CHORUS.

out his hat So ev'-ry one now is do - ing that, For you

out his hat So ev'-ry one now is do - ing that, For you

may as well be out of the world As not

may as well be out of the world As not

Allegro.

Tivolini.

ff My

be up - to - date, up - to - date.

be up - to - date, up - to - date.

Allegro.

men be - hold your prey, Seize him with - out de - lay Un -

sfz

to our cave by o - cean wave Take him a - way straight way. —

TEN. Seize

OUTLAWS. BASS.

him! Behold our prey' A - way without de - lay, Un - to our cave by o - ceanwave, A -

loco.
sfz

PRINCIPALS. Tu - mul - tu - ous oc - ca - sion! Po -

way with him straight way.

lice are most re - miss, When out - laws make in - va - sion, Of

pub - lic streets like this Tiv - o - li - ni Tiv - o -

The first system shows a vocal line with lyrics and a piano accompaniment. The key signature is G major (one sharp). The vocal line has a melodic line in the treble clef and a bass line in the bass clef. The piano accompaniment consists of a busy treble part with many sixteenth notes and a simpler bass line.

li - ni!

ff Brrr!

accel. *ff*

The second system continues the vocal line with the lyrics 'li - ni!'. It features a piano 'Brrr!' effect marked with *ff*. The piano accompaniment includes an *accel.* marking and a *ff* dynamic. The key signature changes to G minor (two sharps).

sfz *sfz* *sfz*

The third system shows the piano accompaniment with three accents marked *sfz*. A first ending bracket is present in the treble clef. The key signature remains G minor.

Allegro pesante. Tivol. *f*

Come with me my dar - ling

ff *mf*

The fourth system begins a new section titled 'Allegro pesante.' with a tempo marking of *f*. The lyrics are 'Come with me my dar - ling'. The piano accompaniment starts with a *ff* dynamic and changes to *mf* later. The key signature is G minor and the time signature is 6/8.

You the maid di - vine Come with me — a - cross the sea And

I will make you mine. I have much to

of - fer to make life seem more fair.

Gold in sack and cof - fer and jew - els both rich and rare. —

stentato.

The

CHORUS.

SOPR. and ALTO.
Not a joy is ev - er de - nied un - to a ban - dit's bride. —

TEN.
Not a joy is ev - er de - nied un - to a ban - dit's bride. —

BASS.
Not a joy is ev - er de - nied un - to a ban - dit's bride. —

f *sfz* *ff* *pesante*

a tempo. *rit.*

treas - ures of rich - es ga - lore, — Shall be thine, all thine, — The

rit. *a tempo.* *rit.*

a tempo. *rit.*

wealth of a Princess and more — If you will be mine. — A

pesante. *a tempo.* *rit.*

a tempo.

Queen of my bold brigand crew, — Reigning all a - bove, — There is

pesante. *a tempo.*

noth - ing I'll not do for you, If you'll be my love, — There's

noth - ing I'll not do for you, — If you'll be my

colla voce.

Allegro pesante.

love. —

ff

TEN. *ff Molto pesante.*

OUTLAWS.

Go, Go! Off with you! We shall take you and an

BASS. *ff*

ff Molto pesante.

out - law make you. Go, Go! Off with you! — The laws you

SOPR. *unis*

ALTO.

make them and you must break them

PRINCIPALS and CHORUS *ff* So Go, Go!

ff So Go, Go!

Off with you, We'll not grieve for soon you leave so go now

Off with you, We'll not grieve for soon you leave so go now

unis. go! go! go! We glad - ly lose you. Off with

unis. go! go! go! We glad - ly lose you. Off with

you. Come on lads a - way. Come

you. Come on lads a - way. Come

on lads a-way ————— Come on
on lads a-way ————— Come on

The first system contains vocal staves and piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "on lads a-way ————— Come on". The piano accompaniment features a complex texture with triplets and sixteenth-note patterns in both hands.

A
A
way
way

sfz *ff molto pesante.*

The second system continues the vocal and piano parts. The vocal lines have the lyrics "A" and "way". The piano accompaniment includes dynamic markings *sfz* and *ff molto pesante.* and continues with intricate rhythmic patterns.

molto rit. *accel. al fine.*

The third system features piano accompaniment with dynamic markings *molto rit.* and *accel. al fine.* The texture remains dense with triplets and sixteenth-note figures.

The fourth system concludes the piano accompaniment with a final cadence. It features a mix of chords and melodic lines, ending with a double bar line.

End of Act II.

ACT III.

Entr'acte.

Molto pesante.

The musical score is written for piano in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *ff*. The music is characterized by heavy, slow-moving chords and triplets. The second system continues with similar textures, featuring prominent triplets in both hands. The third system shows a continuation of the slow, heavy style. The fourth system includes a section marked *pesante.* in the right hand, with a triplet in the left hand. The fifth system concludes with various dynamic markings: *sfz*, *poco piu mosso.*, *fp*, *p*, *sfz*, and *pp*.

Opening.

"In a Smuggler's Cave."

Solo and Chorus.

No. 17.

Allegro.

A Smuggler.

1 In the

f pesante.

sempre pesante.

smug-gler's cave By the oc - ean wave When our bus - iness hours are done Then the
smug - gler's lair There's an ea - sy chair, And a dress - ing gown for each, And a

smug - gler bold wheth - er young or old Is do - mes - tic as a - ny one. All his
flow - ing bowls which each kin - dred soul, Keep - eth well with - in his reach. In this

fierce - ness gone with his slip - pers on, By the earth he sits and
 shel - tered nook, with a pi - ous book, At the close of ev - ry

broods, — And his pipe he smokes, While he smiles and jokes, In the
 day, — He's as meek and mild, As a lit - tle child Or a

portato

ver - y best of moods — For the bri - gand can't be al - ways bri - gan - diz - ing
 real Y M. C. A. — For a bro - ker can not al - ways be a

SOP.
 ALT. quite
 Twere
 TEN.
 BASS. quite
 Twere

CHORUS.

no! no! and the bur - glar cant be al - ways
 break - - ing! nor the bank cash - ier for - ev - er

right ver - y true
 rash so to do

right ver - y true
 rash so to do

burg lar i zing no no no no . No
 be for - sak - ing no no no no . No

they quite sel - dom do
 with cash that is true

they quite sel - dom do
 with cash that is true

poco

animato

doc-tor's al-ways kill-ing — No jug-gler's al-ways jug-gling, So the
con-sta-ble is ev-er with a des-per-a-do strug-gling, And a

smug-gler isn't will-ing to pass all his life in smug-g
smug-gler can't for ev-er give his days and nights to smug-g

rit.

gling. —
gling. —

unis.

CHORUS.

No	doc-tor's al-ways	kill-ing,—	No	jug-gler's al-ways
No	con-sta-ble is	ev-er with a	des-per	a-do
No	doc-tor's al-ways	kill-ing,—	No	jug-gler's al-ways
No	con-sta-ble is	ev-er with a	des-per	a-do

animato

jug - gling, — So the smug - gler isn 't will - ing to pass all his
 strug - gling, — And a smug - gler can't for ev - er give his days and

jug - gling, — So the smug - gler isn 't will - ing to pass all his
 strug - gling, — And a smug - gler can't for ev - er give his days and

1. 2.

2. In a

rit.
 life in smug - gling. — *D. S.*
 nights to smug - gling. — *al Fine.*

rit.
 life in smug - gling. — *Fine.*
 nights to smug - gling. —

rit.

1. 2.

Fine.

D. S.
al Fine.

Song.

"All Men have their Troubles."

No 18.

Corleone and Chorus.

Allegretto. Corleone.

From ver-y ear - ly
I met a gen-darme

child - hoods days I've longed to go to jail, I've tried all sorts of
called him names I drew on him a knife. Told him I'd set a

crim'-nal ways But all seemed doomed to fail. I stole a watch I
church in flames and oft - en killed my wife. My stor - ies turned that

stole a kid I stole a dia-mond pin, But still in spite of
 gen-d'armepale He clubbed me black and blue Then threw me out and

all, I did. They would-nt run me in They would -'nt run me
 said: Our jail is much to good for you 'Tis much to good for

in they would-nt run me in Oh no they would-nt run me
 you 'tis much to good for you Oh yes 'tis much to good for

rall.

f *rit.*

in All men havetheirtrou-bles Some have trou-bles to
 you All men have theirtrou-bles Some have trou-bles to

Allegretto scherzando.

spare . Some men are mar - ried Some men are broke, and
burn Some men quit drink - ing and some have gout,

oth ers are los - ing their hair Some play and lose
While some have liv - ings to earn Some men have chills,

Some wear tight shoes, and some in busi - ness fail — But the
and some have bills, while oth - ers can't get bail, — But the

life long trou - ble that bent me dou - ble was try - ing to get in to
on - ly wor - ry that made me flur - ry was try - ing to get in to

jail _____ was try - ing to get in to jail. _____
 jail _____ was try - ing to get in to jail. _____

CHORUS.

SOP. & ALTO.
f unis
 All men have their trou - bles — Somewhith trou - ble turn pale — But the

TENOR.
f
 All men have their trou - bles — Somewhith trou - ble turn pale — But the

BASS.
f
 All men have their trou - bles — Somewhith trou - ble turn pale — But the

animato

life long trou - ble that bent him dou - ble was try - ing to get in to jail — *Fine.*

life long trou - ble that bent him dou - ble was try - ing to get in to jail —

pesante *a tempo* *ffz Fine.*

Quintette.

"One Fellow's Joy is another Fellow's Woe."

Fioretta, Ortensia, Luigi, Barabino and Corleone.

No 19.

Allegro con moto.

Fioretta.

One fel-low's joy is an -
Life is a see-saw; one's

Ortensia.

One fel-low's joy is an -
Life is a see-saw; one's

Luigi.

One fel-low's joy is an -
Life is a see-saw; one's

Bar. & Corleone.

Allegro con moto.

mf

oth-er fel-low's woe.
up; an-oth-er down.

Well a-day! Well a-day! -
Well a-day! Well a-day! -

oth-er fel-low's woe.
up; an-oth-er down.

Well a-day! Well a-day! -
Well a-day! Well a-day! -

Well a-day! Well a-day! -
Well a-day! Well a-day! -

'Tis the way of the world
'Tis the way of the world

Hope and des-pair come on all the winds that blow. Of the
 One gets the smile and the oth-er gets the frown. Of the

Hope and des-pair come on all the winds that blow. Of the
 One gets the smile and the oth-er gets the frown. Of the

Of the
 Of the

Well a - day! Tis the way
 Well a - day! Tis the way

sil - ly old world. — One lit - tle word that gives
 sil - ly old world. — When num - ber one is a'

sil - ly old world. — One word that comes to
 sil - ly old world. — When num - ber one doth

sil - ly old world. — One small word that gives —
 sil - ly old world. — num - ber one may smile, —

One lit - tle word that gives
 When num - ber one is a'

num - ber one de - light Puts num - ber Two in a
 grin - ning with good news, Poor num - ber Two is pros -

give to num ber One de - light Quick - ly
 grin at most au - spi - cious news, Wretch - ed

— num - ber One the great - est of de - light; Can put —
 — num - ber One may smile at his good news, Then poor —

num - ber one de - light, Puts num - ber Two in a
 grin - ning with good news, Poor num - ber Two is pros -

poco sostenuto

pit - i - a - ble plight. Cheers mix with sighs And it
 tra - ted with the blues. When e'er you win some poor

puts poor num - ber Two in such a flight. ———— And it
 num - ber Two is suff - 'ring with the blues. ———— Some poor

— Poor num - ber Two in such a flight. And it
 — old num - ber Two is in the blues. Some poor

pit - i - a - ble flight. Rea - - ly it
 tra - ted with the blues. Al - - ways some

poco sostenuto

a tempo

does - n't seem just right; But still it's the way of the
fel - low has to lose And that is the way of the

does - n't seem just right; — But still it's the way of the
fel - low^s has to lose — And that is the way of the

does - n't seem just right; — But still it's the way of the
fel - low has to lose — And that is the way of the

a tempo

naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh
naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh

naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh
naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh

naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh
naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh

ff > > > > > > > >

fie up-on ye fates! Oh fie, fie,
 fie up-on ye fates! Oh fie, fie,

ff > > > > > > > >

fie up-on ye fates! Oh fie, fie,
 fie up-on ye fates! Oh fie, fie,

ff > > > > > > > >

fie up-on ye fates! Oh fie, fie,
 fie up-on ye fates! Oh fie, fie,

ff > > > > > > > >

ye fates!
 ye fates!

ten. > > > > > > > >

fie! _____ fie! fie! fie! fie! fie! fie!
 fie! _____ fie! fie! fie! fie! fie! fie!

fie! _____ fie! fie! fie! fie! fie! fie! fie! fie!
 fie! _____ fie! fie! fie! fie! fie! fie! fie! fie!

fie! _____ fie! fie! fie! fie! fie! fie!
 fie! _____ fie! fie! fie! fie! fie! fie!

fie! fie! fie! fie! fie! fie! fie! fie!
 fie! fie! fie! fie! fie! fie! fie! fie!

8-----
 3
 3

Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am
 Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am

Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am
 Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am

Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am
 Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am

com - fort-a-ble you could be!
 com - fort-a-ble you could be!

ff *pp*

ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she
 ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she

ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she
 ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she

ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she
 ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she

could be, If she would be; yes she could be; But she
 could be, If she would be; yes she could be; But she

could be, If she would be; yes she could be; But she
 could be, If she would be; yes she could be; But she

could be, If she would be; yes she could be; But she
 could be, If she would be; yes she could be; But she

pp

is-n't a-ny bet-ter than she should be, than she should be. — *D.C.*
 is-n't a-ny bet-ter than she should be, than she should be. —

is-n't a-ny bet-ter than she should be, than she should — be. — *D.C.*
 is-n't a-ny bet-ter than she should be, than she should — be. —

rit.

rit.

rit.

D.C.

Duet.

"That's My Idea of Love."

Tivolini and Fioretta.

No 20.

Allegro moderato.

Fioretta.

mf

poco accel.

I

met a sad and state - ly Nun, A pi - ous soul that could not err, Her

P molto rubato.

con - fi - dence I quick - ly won and "What is love?" I asked of her, "Dear

Moth - er, speak, nor think me hold, A saint thou art, Pray tell me then, "What

is this love that seems to hold, Do - min - ion o - ver hearts of men, And

molto rit.
she the good, the pu - ri - fied, Then deep - ly sighed as she re - plied.

p molto rit. *pp*

Andante.
Tivolini.

Daughter, shun this earth - ly love, Fix your mind on things a - bove,
Fioretta.

Men in love have tempt - er's arts, Fair their words, but false their hearts,

p staccato.

Love is sor-row a-las I know, For I loved once in the long a-go.

dolce.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are "Love is sor-row a-las I know, For I loved once in the long a-go." The music is marked *p staccato.* The middle staff is a vocal line, also in treble clef, with lyrics "For I loved once in the long a-go,— Ah, me well a day Ah,". The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs). It is marked *dolce.* and features a flowing, arpeggiated accompaniment.

f *pp*

For I loved once in the long a-go,— Ah, me well a day Ah,

f *pp*

f

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are "For I loved once in the long a-go,— Ah, me well a day Ah,". The music is marked *f* and *pp*. The middle staff is a vocal line, also in treble clef, with lyrics "For I loved once in the long a-go,— Ah, me well a day Ah,". The bottom staff is the piano accompaniment, with a grand staff. It is marked *f* and features a more rhythmic accompaniment.

molto rit.

me well a day, Yes, I loved once in the long a-go.—

pp *molto rit.*

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (D major). The lyrics are "me well a day, Yes, I loved once in the long a-go.—". The music is marked *molto rit.* The middle staff is a vocal line, also in treble clef, with lyrics "me well a day, Yes, I loved once in the long a-go.—". The bottom staff is the piano accompaniment, with a grand staff. It is marked *pp* and *molto rit.* and features a slow, arpeggiated accompaniment.

Allegro moderato.

Tivolini.

mf

I

met a la - dy deb - o - nair, Who liked my looks and stopped to chat, Her

P molto rubato.

jew - els rare, her hair was fair, Her hat, oh my! As big as that, She

tilt - ed up my chin like this, I nev - er made the least de - mur, Her

big eyes shone, She spoke of love, "And what is love?" I asked of her, She

P molto rit.

laughed un-til I blushed for shame, Then thus re-plied that live-ly dame.

P molto rit.

Tivolini.

(laughing ad lib.)

Ah, ah, ah, ah, ah, ah, ah! — To take the kiss-es and leave the sighs To
Fioretta.

Allegro moderato.

p

keep a faith un-stead-y, — To dwell a-while in a Par-a-dise, But

leave when you are ready, — To treat a heart like a precious gem, And

p

Detailed description: This system contains the first two systems of music. The top system has two vocal staves. The first staff has the lyrics 'leave when you are ready, — To treat a heart like a precious gem, And'. The second staff continues the melody. The piano accompaniment is in the bottom system, featuring a treble and bass clef. It includes a triplet of eighth notes in the right hand and a dynamic marking of *p*.

rubato.

then like a worn out glove, — Why that's the way that I deal with them,

Detailed description: This system contains the second two systems of music. The top system has two vocal staves. The first staff has the lyrics 'then like a worn out glove, — Why that's the way that I deal with them,'. The second staff continues the melody. The piano accompaniment is in the bottom system, featuring a treble and bass clef. It includes a *rubato.* marking above the first staff and continues with chords and moving lines in both hands.

That's my idea of love, — Ah, ah, ah, ah, ah, ah! —

atempo. *poco cres.* *sfz*

Detailed description: This system contains the third two systems of music. The top system has two vocal staves. The first staff has the lyrics 'That's my idea of love, — Ah, ah, ah, ah, ah, ah! —'. The second staff continues the melody. The piano accompaniment is in the bottom system, featuring a treble and bass clef. It includes a *atempo.* marking in the first measure, a *poco cres.* marking in the second measure, and a *sfz* marking in the third measure.

That's my i- dea of love, — Ah, ah, ah, ah, ah, ah! —

poco rit. *atempo.* *sfz*

rit. *atempo.* **Allegro moderato.**

That's my i- dea of love. —

a tempo. *sfz* *mf* *poco accel.*

Fioretta.

I met a hand-some mousque-taire so full of swag-ger,

p molto rubato.

airs and dash. He looked at me with kill - ing stare, And light - ly twirled his

fine moustache, He looked and smiled at me just so, said: "Come my dar-ling,

don't be prim; By Jove, I love you don't you know?" And "What is love?" I

asked of him? He put his arm 'round me like this, And said: "We'll love, I'll tell you Miss!"

a tempo

P cres *molto rit.* *p*

Tivolini.

Tempo di Marcia.

To march a swag-ger-ing to town, With the

Fioretta.

Tempo di Marcia.

f *p*

ban-ners proud-ly fly-ing, To win the hearts of a - ny belle, And

f *p*

f *p*

f *p*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). It includes lyrics and dynamic markings *f* and *p*. The second line is a piano accompaniment for the vocal line, also in treble clef, with dynamic markings *f* and *p*. The bottom two staves are a grand piano accompaniment, with a treble clef and bass clef, featuring chords and a bass line with dynamic markings *f* and *p*.

leave her soon a - sigh-ing To set the hearts of a hun-dred gals a -

cres.

cres.

Detailed description: This system contains the second two lines of music. The top line is the vocal melody, continuing from the first system, with lyrics and a *cres.* marking. The second line is a piano accompaniment for the vocal line, with a *cres.* marking. The bottom two staves are a grand piano accompaniment, with a *cres.* marking in the bass line.

flut-ter-ing like a dove, To tell it all to your sol-dier pals, That's

f *p*

f *p*

f *sfz*

Detailed description: This system contains the final two lines of music. The top line is the vocal melody, with lyrics and dynamic markings *f* and *p*. The second line is a piano accompaniment for the vocal line, with dynamic markings *f* and *p*. The bottom two staves are a grand piano accompaniment, with dynamic markings *f* and *sfz*.

p.

my i - dea of love, Tan ta ra ta plan, Tan ta ra ta plan, Tan ta

p

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in G major, with the right hand in treble clef and the left hand in bass clef. The music features a melody with eighth and quarter notes, and piano accompaniment with chords and moving lines. Dynamic markings include *p.* at the beginning and *p* later in the system.

f. *sfz* *p*

ra ta plan, plan, plan, plan, plan, To break the hearts of a hundred gals, That's

f. *sfz* *p*

The second system of the musical score continues the vocal and piano parts. The vocal lines feature a crescendo leading to a fortissimo (*f.*) and sforzando (*sfz*) dynamic, followed by a decrescendo to piano (*p*). The piano accompaniment mirrors these dynamics, with a strong rhythmic accompaniment. The system concludes with the vocal line ending on a note marked *p*.

poco rit.

my i - dea of love. —

poco rit. *p* *pp*

The third system of the musical score concludes the piece. The vocal lines are marked *poco rit.* and end with a fermata over the final note. The piano accompaniment also features a *poco rit.* marking and ends with a decrescendo from piano (*p*) to pianissimo (*pp*). The system consists of three staves: two vocal staves and two piano accompaniment staves.

p.

Tan ta

p

ra ta plan, Tan ta ra ta plan, Tan ta ra ta plan, plan, plan, plan, plan, To

f

sfz. *poco rit.*

break the hearts of a hun-dred gals That's my i - dea of love. —

sfz *poco rit.*

Sextette.

No 21.

"On My Nuptial Day."

Beatrice, Fioretta, Ortensia, Luigi, Corleone and Barabino.

Andante mosso.

p (Bells.)

Beatrice.

Fior.

Orten.

Luigi, Corleone and Bar.

Nay, nay, nay, what
Nay, nay, nay, who

Nay, nay, nay, what
Nay, nay, nay, who

Know ye the sound that is sweet - est to hear?
Know ye the elf that the chime bell doth sway?

Nay, nay, nay, what
Nay, nay, nay, who

Nay, nay, nay, what
Nay, nay, nay, who

'tis we can-not say. —

'tis we can-not say. —

'tis we can-not say. —

'tis we can-not say. —

'tis we can-not say. — Know ye the song that to day rings so clear?
'tis we can-not say. — It is young Cu - pid so dap - per and gay.

'tis we can-not say. —

'tis we can-not say. —

What's the dit - ty Come in pit - y Come and tell us, come and tell us
 That his trade us Swains and la - dies bid him ring so blith - ly ring for

What's the dit - ty Come in pit - y Tell us quick - ly
 That his trade us Swains and la - dies Tell us quick - ly

What's the dit - ty Come in pit - y Tell us quick - ly
 That his trade us Swains and la - dies Tell us quick - ly

What's the dit - ty Come in pit - y Tell us quick - ly
 That his trade us Swains and la - dies Tell us quick - ly

pray. ——— I have a no - tion the song doth tell Of
 pay. ——— I have a no - tion that sly is his smile; He

pray. ———
 pay. ———

pray. ———
 pay. ———

pray. ———
 pay. ———

poco rit. *pp*

one who loves, who loves me pass - ing well. All re - veal - ing,
 sure - ly knows Love reigns so brief a while. His re - peat - ing:

one who loves, who loves me pass - ing well. —
 sure - ly knows Love reigns so brief a while. —

one who loves, who loves me pass - ing well. —
 sure - ly knows Love reigns so brief a while. —

one who loves, who loves me pass - ing well. —
 sure - ly knows Love reigns so brief a while. —

It comes steal - ing Like the hap - py chim - ing of a
 'Twill be fleet - ing Oft - en has he seen this ver - y

Like the chime of a
 Oft he's seen that this

Like the chime of a
 Oft he's seen that this

Like the chime of a
 Oft he's seen that this

sil - ver - y bell, — Ding dong! Ding dong! Dong!
 love be - guile. —

sil - ver - y bell, —
 love can be - guile. —

sil - ver - y bell, —
 love can be - guile. —

sil - ver - y bell —
 love can be - guile —

pp

Ding! Dong!

Ding dong! Ding dong! Hap-py be the bri - dal

Ding dong! Ding dong! Hap-py be the bri - dal

Ding dong! Ding dong! Hap-py be the bri - dal

(Bells.)

Fa la la la la la la la la la la la la la!
 day! — Ding dong! Ding dong! Happy be the bride al -
 day! — Ding dong! Ding dong! Happy be the bride al -
 day! — Ding dong! Ding dong! Happy be the bride al -

Ring - ing, swing - ing, Glad - ness ev - er bring - ing
 way! — Ev - er ring ing, ev - er swinging, Glad - ness bring - ing
 way! — Ring - ing, swing - ing, Glad - ness bring - ing
 Ev - er ring ing, ev - er swinging, Glad - ness ev - er bring - ing
 way! — Ring - ing, swing - ing, Glad - ness bring - ing

Finale III.

No. 22.

Principals and Chorus.

Tivolini.

Tempo di Valse.

Tiv-o - li - - ni.

Fioretta.

Principals and Chorus.

SOPR. & ALTO. *ff* *unis.*

TEN. *ff*

BASS. *ff*

She's got you at last Tiv-o - li - - ni, You'll

Tempo di Valse.

ff molto rit.

Tiv-o - li - - ni.

be mar-ried fast Tiv-o - li - - ni An out - law no more on

be mar-ried fast Tiv-o - li - - ni An out - law no more on

Tiv-o - li - - ni.

unis.

sea or on shore, You'll be as be-fore, Tiv-o - li - - ni, She's

sea or on shore, You'll be as be-fore, Tiv-o - li - - ni, She's

Detailed description: This system contains the first vocal entry. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal lines begin with a rest for two measures, then enter with the lyrics 'Tiv-o - li - - ni.' The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system concludes with the vocalists singing 'sea or on shore, You'll be as be-fore, Tiv-o - li - - ni, She's'.

Tiv-o - li - - ni. Tiv-o -

unis.

got you at last, Tiv-o - li - - ni, You'll be mar-ried fast, Tiv-o -

got you at last, Tiv-o - li - - ni, You'll be mar-ried fast, Tiv-o -

Detailed description: This system continues the vocal entry. It features two vocal staves and piano accompaniment. The vocal lines begin with a rest for two measures, then enter with the lyrics 'Tiv-o - li - - ni. Tiv-o -'. The piano accompaniment continues with chords and a bass line. The system concludes with the vocalists singing 'got you at last, Tiv-o - li - - ni, You'll be mar-ried fast, Tiv-o -'.

- li - - ni, You'll

- li - - ni, An out - law no more on sea or on shore, You'll

unis.

- li - - ni, An out - law no more on sea or on shore, You'll

- li - - ni, An out - law no more on sea or on shore, You'll

be as be - fore Tiv - o - li - - - -

be as be - fore Tiv - o - li - - - -

be as be - fore Tiv - o - li - - - -

be as be - fore Tiv - o - li - - - -

ni. _____

- ni. _____

- ni. _____

This section contains three vocal staves. The first staff has the lyric "ni." followed by a long horizontal line. The second and third staves have the lyric "- ni." followed by a long horizontal line. The musical notation consists of long, sustained notes with ties across the measures.

piu mosso.

The piano accompaniment for this section features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal accompaniment.

sfz *accelerando al Fine.*

The piano accompaniment continues with a more complex texture, including chords and moving lines in both hands. The marking "sfz" (sforzando) is present, along with "accelerando al Fine." indicating a tempo increase towards the end of the section.

sfz

The final section of the piano accompaniment features a powerful, sustained chord in the right hand and a rhythmic pattern in the left hand. The marking "sfz" is used to indicate the intensity of the final chord.

End of Opera.