

SECOND EDITION

THE FENCING MASTER

A COMIC OPERA IN
THREE ACTS

LIBRETTO BY

HARRY B. SMITH

MUSIC BY

REGINALD DE KOVEN

VOCAL SCORE PR. \$2.00 NET.

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1893

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ENTERED AT STATIONERS' HALL

ARGUMENT.

The story relates the adventure of a young girl, Francesca, whose father is a fencing master. He has educated her as a boy, teaching her fencing among other manly accomplishments. She takes his place as master-at-arms. She loves Fortunio, rightful heir to the throne of Milan. He believes her to be a boy. When the usurping duke and his household magician scheme to remove Fortunio, Francesca accompanies him. Fortunio has been in love with the young Countess Filippa, while the Marchesa Goldoni, a young widow, is enamored of the boyish graces of Francesca. The comedy is supplied by the bankrupt Duke of Milan, who has a private astrologer to whom such fabulous sums have been paid for horoscopes that the ducal exchequer is depleted. The Duke has mortgaged his palace, one room at a time, to the money lenders of Milan. Subsequently the Duke employs a band of Venetian bravos to suppress Fortunio, the bravos being a regularly organized stock company conducted in a strictly business-like manner. The first act ends with the departure of Fortunio and Francesca to Venice on a political mission.

The second act shows Venice by moonlight, and the finale represents the historic ceremony of the marriage with the Adriatic, an elaborate stage pageant, historically accurate, the Bucentaur or golden barge being an exact copy of the original royal craft. Filippa is sent to Venice to be married, but Fortunio plans to elope with her and trusts Francesca with the secret. In her jealousy of Fortunio Francesca betrays the plan to his rival, Guido, who carries off Filippa. Discovering Francesca's treachery, Fortunio provokes a duel with her, wounds the supposed youth, and compels her to reveal her identity. Fortunio is arrested by the Duke, and is about to be taken to a Venetian dungeon when Francesca declares herself to be the real traitor and is led away in his place.

In the third act Francesca escapes from prison in a woman's dress provided by the Marchesa, who still believes her to be a man. Filippa gives a fete at which she is to announce the name of her future husband. Fortunio has an appointment with her, but Francesca, provided with a mask and domino like Filippa's, takes the place of the countess, and learns from Fortunio that he really loves Francesca and not Filippa. The Duke and Pasquino are driven from Milan, while Fortunio is restored to the throne of his ancestors.

CHARACTERS REPRESENTED

WITH THE ORIGINAL CAST

AS PERFORMED AT THE NEW YORK CASINO, NOVEMBER 14TH, 1892.

FRANCESCA, Torquato's daughter, brought up
as a boy. Miss MARIE TEMPEST
TORQUATO, Fencing Master of the Milanese
Court. Mr. WM. BRODERICK
PASQUINO, Private Astrologer to the Duke. . . Mr. JEROME SYKES
GALEAZZO VISCONTI, Duke of Milan. . . Mr. CHARLES HOPPER
COUNT GUIDO MALESPINA. Mr. F. MICHELENA
FILIPPA, the Duke's ward. Miss GRACE GOLDEN
THE MARCHESA DI GOLDONI. . . Mrs. PEMBERTON-HINCKS
THERESA, daughter of a Milanese money-
lender. Miss BESSIE CLEVELAND
PIETRO, an innkeeper. Miss AGNES SHERWOOD
MICHAELE STENO, Doge of Venice. Mr. HENRY LEONI
RINALDO, Captain of the Doge's Guards. . . . Mr. J. A. FUREY
A GONDOLIER. Mr. GEORGE MACKENZIE

— AND —

FORTUNIO, rightful heir to the ducal throne,
Mr. HUBERT WILKE

Students in Torquato's Academy

PERIOD: THE FIRST QUARTER OF FIFTEENTH CENTURY.

SCENES.

ACT I.—Milan.

ACT II.—The Piazzetta, Venice.

ACT III —The Marchesa's Villa near Venice.

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The Fencing - Master.

Comic Opera in 3 Acts.

Libretto by
HARRY B. SMITH.

Overture.

Music by
REGINALD de KOVEN.

Allegro moderato.

Piano. *f marcato.*

Moderato.

espress.

mf

rall.

Allegro vivace.

f
* *no.* * *no.* * *simile.*

brillante.
ff

ff con brio.
* *no.* * *no.* * *simile.*

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed eighth notes and accents. The left hand provides a steady accompaniment with chords and single notes. The word "simile." is written in the right hand of the second measure.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score. It includes the instruction "briso." in the right hand and a dynamic marking "f" (forte) in the left hand.

Fifth system of the piano score, concluding the page with various musical notations including accents and dynamic markings like "sfz" (sforzando).

Meno mosso.

p *rall.* *f rall. molto*

rit. *

Tempo di Valse, Moderato.

p *p* *con sentimento*

rit. *

legato *marcato la melodia*

p *f*

poco marcato

cresc. *sempre cresc.*

ff marc. *ff* *ff*

La. * La. * La.

pressando. *cresc. molto ed agitato.*

* La. *

fff allarg. *dim.*

La. * La. * La. *

mf placido.

La. * La.

mf *cresc.*

L.H. *accel.*

La. *

ff *rall.*

La. *

Allegro vivace.

ff
And. * *And.* * *simile.* *senza And.*

poco rall. *a tempo.*
And. * *And.* * *And.* * *And.* * *simile.*

cresc. sempre.

ff brillante

poco a poco

accel. *quasi presto.*

Lento. *ff molto marcato.*

Tempo à la Valse.

f brioso.

cresc.

First system of musical notation, featuring treble and bass staves with various notes and rests. The bass staff includes markings for dynamics: *mf*, ** mf*, and ** mf*.

Second system of musical notation, featuring treble and bass staves. The bass staff includes markings for dynamics: *cresc. molto.* and *sfz rall.*

Allegro à la Marcia.

Third system of musical notation, featuring treble and bass staves. The bass staff includes markings for dynamics: *f marcato.* and *poco rall.*

a tempo.

Fourth system of musical notation, featuring treble and bass staves.

Fifth system of musical notation, featuring treble and bass staves. The bass staff includes markings for dynamics: *rall.* and *a tempo.*

Sixth system of musical notation, featuring treble and bass staves. The bass staff includes markings for dynamics: *pesante.*, *rall.*, *sfz*, and *sfz*.

ACT I.

Nº 1. Opening Chorus and Tarantella.

Moderato.
Cl. & Fag.

Piano. *p*

rall. molto. *a tempo.*

p

p *f* *l.h.*

Curtain (Guido discovered.)

l.h. *ff* *dim.* *e* *rall.*

Allegro ma non troppo. *mf* Guido.

Un - - der thy win - dow I

p *sostenuto* *stacc.*

Marchesa.

p

Pray no long-er

wait:

Haste, love, to me, for the hour is

1st Watchman.

Day - light! and all is well!

wait!

It is so late.

late.

Here I wait.

Hark! Now the hour we tell: All is well! All's well!

Meno mosso.

TENOR. WATCHMAN. >

Yes, day comes at last!

(Watchmen enter.)

BASS. WATCHMAN. (Without.)

Yes, day comes at last!

Meno mosso.

a tempo deciso.

Chorus.

The piano accompaniment for the Chorus section begins with a piano introduction. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a series of chords and moving lines. The left hand provides a steady bass line with chords. Dynamics include piano (*p*) and fortissimo (*sf*).

Marchesa.

p

Guido
 Un - - der thy win - dow I wait:

Has - ten a-way, I

accel.

pray you! This is no time to
 Here I have wait - ed long for

sing!
 thee.

p cresc.

Yes, the dark night is past, Morn - ing has come at last.
 Yes, the dark night is past, Morn - ing has come at last.

p: cresc.

f
We are much dis-mayed By your ser-e - nade.
I should be re - paid For this ser-e - nade.
1st Watchman.
Yes, the sun is high In the Eastern
Yes, the sun is high In the Eastern sky:
Ah! Yes, the sun is high In the Eastern

mf

Detailed description: This system contains the first two systems of the musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes the lyrics 'We are much dis-mayed By your ser-e - nade.' and 'I should be re - paid For this ser-e - nade.' with a '1st Watchman.' label. The second system includes the lyrics 'Yes, the sun is high In the Eastern' and 'Yes, the sun is high In the Eastern sky:'. The piano accompaniment consists of chords and moving lines in both hands, with a mezzo-forte (*mf*) dynamic marking.

ff
All night you've lingered here, In
Vain - ly I lingered here, The
sky: Who at night do roam Should now all be go - ing home, Should
Those who at night do roam Should now all be go - ing home, Should
sky: Who at night do roam Should now all be go - ing home, Should

ff

Detailed description: This system contains the third and fourth systems of the musical score. It features three vocal staves and a piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics continue with 'All night you've lingered here, In', 'Vain - ly I lingered here, The', and 'sky: Who at night do roam Should now all be go - ing home, Should'. The piano accompaniment features a strong fortissimo (*ff*) dynamic marking and includes some chordal textures and moving lines.

hope that she would ap - pear. — Your —
 dam - sel will not ap - pear; —
 now all be go - ing home. — Our task is
 now all be go - ing home. — When shines the
 now all be go - ing home. — When shines the

molto marc. *ff* *p*

(Marchesa disappears from the window.)

song — wil - not a - vail.
 Thy fair face — let me be - hold.
 well done. — (Watchmen go off.)
 morn - ing sun Our wea - ry task is done; Yes,
 morn - ing sun Our wea - ry task is done; Yes,

dim. *poco a poco.* *pp* (Watchmen go off.)
dim. *poco a poco.* *pp*
dim. *poco a poco.* *l. h.* *pp*

rall.
our task is done.

rall.
our task is done.

rall.
p
ten. *ten.* *ten.*

Allegro moderato.

(Guido goes off.)

(Villagers enter.)

p *f*

Full Chorus.
SOPRANO I. II. *cresc.*
Pay - ing trib - utes

TENOR. *cresc.*
Chant in praises cho - ral, And wreaths of flowers bring, Pay - ing trib - utes

BASS.

brioso
f

flo - ral To Bac - chus, who is king.
 flo - ral To Bac - chus, who is king. To the vine - god,

cresc. *mf*

reign - ing, We bring a — crown of flow'rs; He is not dis -
 reign - ing, We bring a — crown of flow'rs; He is not dis -

dain - ing To bless this fête of ours. *f deciso* Bring gar - lands
 dain - ing To bless this fête of ours. *f deciso* Bring gar - lands
 To bless this fête of ours. *deciso.*

f *deciso.*

of the vine! Crown him with gar - lands bloom - ing;

of the vine! Crown him with gar - lands bloom - ing;

Crown him with gar - lands bloom - ing;

is the vint-age fête,

Hail! to the vint-age fête.

Hail! to the vint-age fête.

This is the vint-age fête, Hail! to the vint-age fête.

ff Un - to Bac - chus, all hail! all hail!

ff Un - to Bac - chus, all hail! all hail!

ff Un - to Bac - chus, all hail! all hail!

(The townspeople have entered in groups.
The stage is now full.)

sfz *sfz*

f gijoso

Chant in prais-es cho - ral, And wreaths of flow-ers
 Chant in prais-es cho - ral, And wreaths of flow-ers

Chant in prais-es cho - ral, And spring - flow-ers

f brioso

bring; Pay - ing trib - utes flo - ral To Bac - chus, who is
 bring; Pay - ing trib - utes flo - ral To Bac - chus, who is

bring; Pay - ing trib - utes flo - ral To Bac - chus, who is

reign - ing king. Yes, sing a Bac - cha - na - lian hymn With en - thu - si -
 reign - ing king. Yes, sing a Bac - cha - na - lian hymn With en - thu - si -

reign - ing king. Yes, sing a Bac - cha - na - lian hymn With en - thu - si -

Hail! to the vine that gives us good wine!

as - tic vim. Hail! the fruit - ful vine!

as - tic vim. Hail! the fruit - ful vine!

as - tic vim. Hail! the fruit - ful vine!

♩. *

Hail! to the vine that gives us good wine! Hail! to the vine and its

p cresc. Hail! the fruit - ful vine! It gives

p cresc. Hail! to the fruit - ful vine! It gives

Hail! to the fruit - ful vine! the

p cresc.

♩. *

nec - tar di - vinel To the vine, all hail! All hail!

us good wine. All hail! All hail!

us good wine. All hail! All hail!

vine, vine. All hail! All hail!

♩. *

Meno mosso.

Meno mosso. (Isabella enters.)

p *f* *grazioso.*

Allegro commodo. *f* *à 2*

Of all fes - ti - vals that bring us de -

Allegro commodo. *p* *f*

light, There is none that can com - pare With the

In the
 Vintage-fête so fair; And when Autumn brings her smiles, so - bright, Then our
 And when Autumn brings her smiles, so - bright,

praise of Vint - - - age we
cresc. joy - ous songs we raise, Our songs we raise, Our
 Loud at - tuned in Bac - chus' praise, We
 Tune we our

We
cresc.

Isabella.
 one - and all a - nite. Yes, the har - vest is fair, And the
 Vint - age glad to praise.
 lays in Bac - chus' praise.
 sing ap - pro - pri - ate lays.
 sing - in Bac - chus' praise.

espress.

grapes rich and rare, Tell us wine shall fill our cups in good-ly

*

store. See the clus-ters of grapes pur-ple glow-ing.

Yes, the har-vest is fair, And the grapes rich and rare; Tell us

'Tis a har-vest fair, Yes, 'tis a vint-age

Yes, the har-vest is fair, And the grapes rich and rare In the

'Tis a har-vest as

Ad. *

Soon the wine will flow; The wine shall fill our cups in good-ly store. Sing your lays in rare, sing your lays; Sing your lays in has - kets we gai - ly bear; Sing your lays in fair as we e'er have seen; Sing your lays in

wine in gob-lets bright will glow. —
 praise of the vint - age days, vint - age days, Of all fêtes that bring us de -
 praise of the vint - age days, vint - age days, Of fêtes that bring us de -
 praise of the vint - age days, vint - age days, Of fêtes that bring us de -
 praise of the vint - age days, Ah! Of fêtes that bring us de -

Bring us de - light.

light, There is none that can com - pare With the
 light, There is none can com - pare With the
 light, bring us de - light, There is none can com - pare With the
 light, There is none can com - pare With the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands. The lyrics are: "Bring us de - light. light, There is none that can com - pare With the light, There is none can com - pare With the light, bring us de - light, There is none can com - pare With the light, There is none can com - pare With the".

Brings us de - light.

vint - age - fête so fair; And when Au - tumn brings her smiles so —
 vint - age so fair; And when Au - tumn brings smiles ev - er
 vint - age so fair; And when Au - tumn brings smiles ev - er
 vint - age so fair; And when Au - tumn brings smiles ev - er

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "Brings us de - light. vint - age - fête so fair; And when Au - tumn brings her smiles so — vint - age so fair; And when Au - tumn brings smiles ev - er vint - age so fair; And when Au - tumn brings smiles ev - er vint - age so fair; And when Au - tumn brings smiles ev - er".

Sing in
 bright, Our songs in praise of wine and love fill the air.
rit.
 bright, Our songs in praise Of our wine we raise.
rit.
 bright, Our songs in praise Of our wine we raise.
rit.
 bright, Our songs in praise Of wine we raise.

rit.
p

espress.

praise of the vine, Whose bright clusters now shine With the promise of a store of good
pp
 Sing praise to the vine, Whose promise fair tells of good
pp
 Sing praise to the vine, Whose promise fair tells of good
pp
 Sing praise to the vine, Whose promise fair tells of good

pp
rit.

wine. Praise to the vine with its
 wine, of good-ly wine; Sing in praise of the vine, Whose bright clusters now shine With the
 wine, of good wine; Praise of the vine, Whose bright clusters now shine With the
 wine, of good wine; Sing praisel_____

And. * *And.* *

promise of a store of wine; Sing our songs of praise.
 promise of a store of wine; Sing our songs of praise.
 promise of a store of wine; Sing our songs of praise.
 praise of the fruit-ful wine; Sing our songs of praise.

poco rall. *sfz.*

Quasi Presto. (All take positions for dancing.
animato molto. Two principal dancers at C.)

ff

Now the dance! _____

Now _____

Now _____

the dance! _____

Let us dance a ta - ran -

2.

the dance! _____

mf

tel - la ver - y mer - ri - ly; Yes, dance! To meas - ure

cresc.

cresc.

bright we'll trip it light, we'll trip - it light, so

so

so

ff *f*

light. 'Tis the mu - sic that is

light. Who can help it when the mu - sic sounds so cheer - i - ly,

light. It

mf

call - ing to us now! To mu - sic gay we bound a - way, we bound a -

It calls us one and all to

calls us one and all to

cresc.

cresc.

When in the maz - es we are whirl - ing, Ev - 'ry

way. When in the maz - es ev -

dance.

dance.

heart must light - ly bound; Yes, to mu - sic swift - ly

'ry heart must bound; When to mu - sic gay we

must bound; When to mu - sic gay we

Let each danc - er

mf

mf

mf

twirl - ing, ev - 'ry foot must spurn the ground.

twirl, each foot spurns the ground. *ff*

twirl, each foot spurns the ground. *ff* O - hé! O -

gai - ly bound. *ff* O - hé! O -

Gai - ly twirl - ing round and whirl - ing,

hé! We dance a - way, O - hé! O - hé! to mu - sic gay. Ho -

hé! We dance a - way, O - hé! O - hé! to mu - sic gay. Ho -

Where is the dance that sets the heart on

What dance can set the heart on

la! Ho - la! Where is the dance that sets the

la! Ho - - la! What dance sets

ff *mf* *l.h.*

fire As this dance of which we nev - er, nev - er

fire As this dance of which we nev - er, nev - er

heart on fire As this dance, of which we nev - er

heart on fire Like this dance, we ad -

l.h.

tire? Mer-ri - ly dance! A -

tire? Mer-ri - ly dance a - way! A -

mire? A - way! A -

l.h.

way! Mer-ri - ly dance A -

way! Mer-ri - ly dance a - way! A -

way! A - way! A -

fz *l.h.*

way. Yes, dance a - way to mu - sic gay: Yes, dance a - way, a -
 way! In the maz - es — so
 way! Yes, dance to mu - sic gay.

Yes, dance a - way to mu - sic gay, so gay. *sfz*
 way! dance a - way so gay. Then
 gay; Yes, dance a - way so gay. Then *sfz*
 Let us dance a - way so gay. Then *sfz*

à 2
ff dance a ta - ran - tel - la ver - y mer - ri - ly, — yes, dance!
ff dance a ta - ran - tel - la ver - y mer - ri - ly, — yes, dance!
ff dance a ta - ran - tel - la ver - y mer - ri - ly, — yes, dance! —

— To meas-ure bright we'll trip it light, we'll trip— it light, so
 — To meas-ure bright we'll trip it light, we'll trip— it light, so
 — To meas-ure bright we'll trip it light, we'll trip— it light, so

light. Who can help it when the mu- sic sounds so cheer- i - ly,
 light. Yes, 'tis mu- sic call- ing
 light. Yes, 'tis mu- sic call- ing

In meas-ure gay we bound a - way, we bound a -
 'Tis call - ing To meas - ures gay, bound a - way,
 us to join the dance, To meas - ures gay well dance,
 us to join the dance, To meas - ures gay well dance,

way. Mer-ri-ly dance! Mer-ri-ly dance!

lads. A - way! Mer-ri-ly

lads. A - way! Mer-ri-ly dance a - way.

lads. A - way! a -

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal lines are in G major and 2/4 time. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and a melodic line. Performance markings include accents and a 'l.h.' (left hand) instruction.

a - way! O - hé! Mer-ri-ly

dance a - way! O - hé! a -

a - way, Mer-ri-ly dance a -

way, Mer-ri-ly dance a - way!

The second system continues the vocal and piano parts. The vocal lines have long notes and slurs. The piano accompaniment features a 'sfz' (sforzando) marking and a 'l.h.' instruction. The system concludes with a repeat sign.

dance! Mer-ri-ly dance a - way!

way to mu - sic gay! Ah!

way to mu - sic gay! Ah!

A - way, lads! Ah!

The third system features a key change to F major. The vocal lines are marked 'molto f' and include the exclamation 'Ah!'. The piano accompaniment has a 'sfz' marking and a 'l.h.' instruction. The system ends with a repeat sign.

Yes, dance; O - - - hé!

Yes, dance; O - - - hé!

Yes, dance; O - - - hé!

p.

ritto.

hé! Let's

hé! Let's

p.

Let's dance a tar-an-tel-la! Dance a -

dance a tar-an-tel-la! Dance a - way!

dance a tar-an-tel-la! Dance a - way!

way! O - hé! A tar - an -

O - hé! A tar - an - tel - la light and

O - hé! A tar - an - tel - la

ff O - hé!

tel - la gay! *ff* O - hé! O - hé!

gay! *ff* Ah!

Molto Presto.

ff

Ah! O - hé!

Ah! O - hé!

Ah! O - hé!

ff *ff* *ff*

Nº 2. Duet, Gavotte and Chorus.

(Theresa and Pasquino.)

Moderato.

Theresa

Pasquino.

Piano.

Quasi Recit. mf

Moderato. Oh, listen! and inverse I will re-late The sort of

colla voce

And.

mf
The Duke desires to mate!

maid the Duke de-sires to mate.

SOPR. I.

à 2

Chorus.

SOPRANOS II. III.

The

espressivo

(aside.)

Is this my fate?

poco rall.

The Duke de-sires to mate.

Duke desires to mate!

poco rall.

pp

Pasquino. (reading description.) *f*

a tempo.

p dolce

1. She must have a brow of
2. Oh, her hair must be like

p

I have a brow that's thought per -
I will not talk a - bout my

pur - est al - a - bas - ter,
Sum - mer sun - shine gold - en,

fect - ion;
tress - es;

f

And a form to make a sculp - tor's heart beat fast - er,
And her smile must ev - ry tim - id heart em - bold - en,

p

Mine has no faults that need cor - rec - tion;
My smile that qual - i - ty pos - ses - ses;

f

And her lips must be a
Ah, her eyes must mock the

p

mf

p

Like these lips that pout be -
I have eyes that e'en a

Cu-pid's bow ver - mil - lion,
stars in star - ry bright - ness,

fore you, as you see,
cyn - ic's heart can win,

f *allargando.*

With a smile to cap - ture
Her foot - step must shame the

f *dim.*

p *rall.*

Oh - serve this sample smile, Sir, now on
My foot - step will that ri - val - ry be -

sol - dier or ci - vil - i - an.
an - te - lopes in light - ness.

p *rall.*

me:
gin:

f

And her eyes must be as blue as heaven's vault,
Oh, her an - kles must be mates and wondrous neat,

mf

1. 2. This de -

And her nose, it must be Grecian to a fault.
Fair - y shoes should fit her tin - y lit - tle feet.

SOPR. I.
SOPRANOS II. III.

This de -
This is

f *mf* *p*

scrip - tion fits me quite, *f* If you

If I take her, I must

scrip - tion fits me quite, You will cer - tain - ly be right.

sure - ly I, all a - gree;

f

take me, just try and see. *p con affetto* I am con - sid - ered

sure - ly try and see. *p souce* Come - a - dor - a -

Just try and see.

Try and see.

p

the di - vin - i - ty, Fair - est maid in this vi - cin - i - ty,
 ble di - vin - i - ty, Fair - est maid in this vi - cin - i - ty,

I will be the Duke's af - fin - i - ty, a Duchess state - ly,
 Be the Duke's af - fin - i - ty, a Duchess state - ly,

proud, serene I will be, I will be. Ah!
 proud, serene she'll be, She will be.

She will be. Why, yes, yes we
 Why, cer - tain - ly, yes, we
 She'll be. Why, yes,
ten.
mp

p

I will

all are par - a - gons,
all are par - a - gons,
fair as so man - y, man - y

be Duch - ess proud, se -

So fair, Ah, Which do you

So fair, Which of us do you
blush - ing ro - sy dawns, Duch - ess so state -

dawns, Which do you

rene, and state - ly, I'll be.

Duch - ess state - ly you'll be.

mean? Glad - ly I'd be his queen.

ly mean? Glad - ly I'd be his queen.

r. h. d.

Nº 3. "The Life of a Rover."

(Song, Fortunio.)

Allegro moderato.

Piano introduction in 6/8 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

Fortunio. *f* *energico*

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The lyrics are: 1. The life of a rover is all ver-y well. It's a 2. I've drank and I've flirt-ed in man-y a clime, Their

Vocal line and piano accompaniment for the second line of lyrics. The lyrics are: ver-y fair kind of a life in it's way; Where - dam-seis are cold and their wines I de-test; The

Vocal line and piano accompaniment for the third line of lyrics. The lyrics are: ev-er he likes for the time he may dwell, There's nev-er a one who can love of a Span-ish girl lasts for a time, But here are the hearts that are

say to him nay. He may dine in a for - est, may
 tru - est and best. The dark eyes of the South and the

sleep in a tent, With wild des - ert Ar - abs who
 North - ern blue eyes, I've looked in and laughed in, with

ff build up - on sand; He's us - ual - ly glad an ex -
 gob - let in hand; But high - er than all one true

rall.
 cuse to in - vent To seek once a - gain his own
 heart I would prize That wel - comed me back to my

cresc. *colla voce*

f con energia
 dear na - tive land. 12. Though all oth - er lands may be
 own na - tive land.

love - ly in truth, Yet home is where one has been hap - py in youth.

So I re - turn to thee, Home of mine! E'en were thine a - zure skies

Andante con moto
p (con tenerezza.)

sostenuto

espress.

poco cresc.

less di - vine, Mem - o - ries still would my heart en - thrall;

espressissimo
marcato la melodia.

Still would I find thee more fair than ali. Wel - come to me ev - 'ry

ff marc.

zeph - yr brings; Wel - come to me ev - 'ry

p

song-bird sings. To thee, home of mine;

pp *ten.*

Oh, sweet re-turn-ing! Ah, when I re-turn to thee, home of mine;

pp *ten.*

Oh, sweet re-turn-ing! Ah, when I re-turn to thee, home of mine;

pp *ten.*

Oh, sweet re-turn-ing! Ah, when I re-turn to thee, home of mine;

dim. *mf*

pressando e cresc.

Wher-e'er I wan-der, wher-e'er I wan-der

mf

più mosso.

Wher-e'er I

mf

Wher-e'er I

mf

Wher-e'er I

più mosso.

pressando e cresc.

rall. *portando.*

My heart is thine! my heart, my heart is thine, is thine!

rall. *pp*

rove my heart is thine, is thine.

rall. *pp*

rove my heart is thine, is thine.

rall. *pp*

rove my heart is thine, is thine.

rall. *pp*

sulla voce.

Nº 4. Scene, Ensemble and Entrance Song.

Francesca.

Allegro vivace.

Piano.

Piano accompaniment for the first section. The music is in 2/4 time, key of D major. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* and *cresc.*. There are three measures shown, each ending with a fermata and a double bar line. The first measure has a *rit.* marking below it, and the second and third measures have an asterisk and *rit.* marking below them.

Soprano Soli.

Chorus.
SOPRANO.

What noise is that? What can it be?

TENOR.

poco stacc.
f poco stacc.

'Tis sure-ly

BASS.

What noise is that? It is her-aid of a

It is a

Piano accompaniment for the second section. The music continues with a similar rhythmic pattern. Dynamics include *ff* and *f*. There are three measures shown, each ending with a fermata and a double bar line. The first measure has an asterisk and *rit.* marking below it.

Students.

A fight! A

A fight! 'Tis a

her-ald of a fight. Now some ex-cite-ment we shall see. A

fight. What a good-ly sight. 'Tis a fight! What de-

fight. Yes, 'tis her-ald of a fight. 'Tis a fight! What de-

Vocal parts for the Students. The music is in 2/4 time, key of D major. The vocal lines are for Soprano, Tenor, and Bass. The piano accompaniment is shown below the vocal lines. Dynamics include *f*. There are three measures shown, each ending with a fermata and a double bar line.

good - ly sight! Ah!

du - el! What de - light! Tell us what noise is that we hear?

du - el! 'Tis a good - ly sight. 'Tis sure - ly

light! 'Tis a du - el! What de - light! 'Tis a du - el! What de -

light! 'Tis a du - el! What de - light! It is a

A fight! See!

A fight see! It

her - ald of a fight. A fight gives us de - light, gives us de -

light! 'Tis a good - ly sight! 'Tis a fight! What de -

fight. 'Tis a du - el! What de - light! 'Tis a fight! What de -

giocoso.

the fight!
Now cut and slash!

is a good - ly sight!
light. 'Tis a fight! Let your trust - y weapons
light! What de - light! Cut and
light! What de - light! Cut - ting! slash -

mf *crese.*

♩ * *♩* *

Ha! Yes, cut and slash! Ha! En
Ha! Yes, cut and slash! Ha! En

clash! Let your trust - y weapons *ff* clash. A du - el is a pret - ty
slash! Weapons *ff* clash! A du - el is a pret - ty
ing! Weapons clash! A du - el is a pret - ty.

ff *crese.* *ff*

♩ * *♩* *

garde! 'Tis a feint!

garde! 'Tis a feint!

sight In which the pop-u-lace de-light; A du-el is a pret-ty

sight In which the pop-u-lace de-light; A du-el is a pret-ty

sight In which the pop-u-lace de-light; What de-light!

En garde!

Have at thee! Be-ware my thrust, sir!

sight In which we take ex-treme de-light!

sight In which we take ex-treme de-light!

'Tis good-ly fight-ing!

a tempo.

I'll hit you surely. En garde! Ha! Now cut and

Ha! A hit! A hit!

Ha! 'Tis well done. A hit!

Ha! A hit! Well done!

ffz *rall.* *mf.* *a tempo.*

La. *

slash. slash. *mf.* Yes, cut and

Let your trust-y weap-ons clash!

Ha! Bra - vo!

Ha! Bra - vo!

mf.

La. * *La.* *

Sopr. Soli.

Take this and that!

slash!

Let your trust- y weap- ons clash! En garde! Be -

Ha! Bra - - vo! En garde! Be -

En garde! Be -

Take this and that!

Guido
f *energico.*

I'll lay him low, my trai-tor

ware! En garde! Be - ware!

ware! En garde! Be - ware!

ware! En garde! Be - ware!

Sopr Soli.

Ha!

En

I'll lay him low, my trai - tor foe!

foe!

I'll lay him low

Ha!

Ha!

cresc.

In a du -

Ha!

cresc.

gards!

Take that!

Allegro giocoso, e vivace.

Guido.

Bra - vo! Bra - vo! Bra - vo!

Students.

y trai - tor foe!

Bra - vo! Bra - vo! Bra - vo!

Bra - vo!

Bra - vo! Bra - vo! Bra - vo!

el we de - light.

Bra - vo! Bra - vo! Bra - vo!

Bra - vo!

Bra - vo! Bra - vo! Bra - vo!

Allegro giocoso, e vivace.

My foe I'll pierce

It is a good - ly sight! We students

It is a good - ly sight!

'Tis a good - ly sight! These students

'Tis a good - ly sight! These students

'Tis a good - ly sight!

marcato il movimento.

With thrust in tierce. I'll put the

fierce Each oth - er pierce To our de -

fierce Each oth - er pierce, 'Tis sport

fierce Each oth - er pierce, 'Tis sport

'Tis sport

sfz

rogue to flight. Up, lads, and
 light!
 that gives de-light! Sport that gives to us de-light.
 that gives de-light! Sport that gives to us de-light.
 that gives de-light! Sport that gives to us de-light.

ff *mf*

at them, lads! Let neither party yield;— That is un-til of
 gore you spill E-nough to dye the field.—

vivo

Bra - vo! Bra - vo!
 Bra - vo! Bra - vo!
 Bra - vo! Bra - vo!
 Bra - vo! Bra - vo!

ff deciso

I'll lay him low.

Bra-vo! Oh, we re-joice in a fray. Bra-vo! Bra-vo!

Bra-vo! Bra-vo!

Bra-vo! We'll see fair play. Bra-vo! Bra-vo!

Bra-vo! We'll see fair play. Bra-vo! Bra-vo!

mf *ff* *ff* *pp* *pp* *ff* *ff*

p *grazioso* *ff* *vigoroso*

I'll lay him low, my foe!

Bra-vo! Yes, 'tis a du-el most entran-

Bra-vo! En garde! Be heed-ful! Cut and thrust!

Bra-vo! En garde! Be heed-ful! Cut and thrust!

Bra-vo! En garde! Be heed-ful! Cut and thrust!

mf *f* *mf* *f* *mf* *f*

p *grazioso* *f*

mf Ha! Knave, have at thee! *ff* Up, lads, and

cing. Ha! Knave, have at thee! *ff* Up, lads, and

Some ex-cite-ment we shall see. *ff* Ha!

Some ex-cite-ment we shall see. *ff* Ha!

Some ex-cite-ment we shall see. Ha!

at them, lads! Let neith-er par-ty yield!

at them, lads! Let neith-er par-ty yield!

Ha!

Bra - vo!

marcato

No, let neith-er yield!

Guido.

6 Girls.

That is un - til of gore you spill_ E - nough to dye_ the
 That is un - til of gore you spill_ E - nough to dye_ the
 Not un - til of gore you spill_ E - nough to dye the
 That is un - til of gore you spill_ E - nough to dye the
 Not un - til of gore you spill_ E - nough to dye the
 That is un - til of gore you spill_ E - nough to dye_ the
 Not un - til of gore you spill_ E - nough to dye the

field. _____ Bra - vo! Bra - vo! Bra - vo!
 field. Bra - vo! Ah! Bra - vo!
 field. Bra - vo! Ah! Bra - vo!
 field. Bra - vo! Ah! Bra - vo!
 field. No nev - er, nev - er yield. Ah! Bra - vo!

Torquato.
Moderato.

f deciso

Hold! Put up your trai - tor steel.

rall. ten.

mf *mf* *f*

ten.

What! strike ye a - gainst your friends! Keep swords to make your foe - men

mf *f* *mf*

reel. — No strife with brothers! Make amends! Make amends!

Allegro.

colla voce

mf

Students Sopranos.

mf It is Tor - qua - to, Our mas - ter! We o -

poco cresc.

Students.

Meno.

Moderato pomposo.

hey! We o - bey! We o - bey!

Hear him! Hear him! Hear him!

Meno. Moderato pomposo.

ffz *f*

marc. il basso.

(Tromb. with Voice.)

Torquato.

f deciso.

marc. il basso.

With practiced eye And mist of steel, I have trained full many a

f

gal - lant fel - low; With feints in tierce And thrusts so fierce

rall.

I have led in many a sharp du-el-lo. If you are a pu - pil of

animando cresc.

mine, my God, No foe will make re-marks im-pru - dent; For all distrust The

se - cret thrust, The-thrust I give to ev - ry like - ly stu - dent.

Guido. Allegretto.

Cling! Cling! The rapiers ring When an - y foe ap - pears;

Students.

Cling! Cling! The rapiers ring When an - y foe ap - pears;

Yes, the foe we de -

Allegretto.

I the foe de - - fy!
 Mer - ry the lay, the steel doth play; 'Tis mu - sic to our
 I the foe de - - fy!
 I the foe will e'er de - p fy.

p We de - -
p We de - -
 We de - -

cresc.

He must ver-y soon fly.
 ears. Vi - va! Vi - va! Vi - va! Naught shall dis-may
 He must ver-y soon fly.

fy!
 fy!
 fy!

Gal-lants so gay. Vi - va! Vi - va! Vi - va! Cav-aliers, on to the

(Attacking Fortuno.)

En garde! — Have a care, sir! *ff brioso*
 fray! Cling! Cling! the

All hail him, our mas - ter! Hail to him!

All hail him, the mas - ter! Hail! Hail him!

All hail! Hail him! Hail him!

Hail him! Ha!

cresc. *ff brioso*

ra - piers ring, Naught shall dis-may Cav-ali-ers gay; Cav-ali-ers, Cavaliers,

cresc.

To the fray!

on to the fray! Let noth - ing dis - may! - -

To the fray!

A - way!

A - way!

A - way!

ad lib. *ff* *rall.*

rall.

Allegro vivace.

(Salute your new Master at Arms.)

ff
Hail, to Frances - ca! Vi - va! Vi - va! Vi - va! Vi - va!
Torquato. (Looking off.)

ff
Hail, to Frances - ca! Hail, un - to him! All
Vi - va! Vi - va! Vi - va! Vi - va!
ff Hail, un - to him! All
ff Vi - va! Vi - va! Vi - va! Vi - va!

Students.

ff
Hail, to Frances - ca! Hail, un - to him! All
Vi - va! Vi - va! Vi - va! Vi - va!
ff Hail, un - to him! All
ff Vi - va! Vi - va! Vi - va! Vi - va!

Allegro vivace.

ff
Hail, un - to him! All

ff
Hail, to Francesca! Vi - va! Vi - va! Vi - va! Vi - va! Hail, to Frances-ca!

son, And my succes - sor. Yes, 'tis Frances-ca!
Hail! Vi - va! Vi - va! Vi - va! Vi - va! Hail!

Hail! Hail un - to him! All hail!
Hail! Vi - va! Vi - va! Vi - va! Vi - va! Hail!

Hail! Hail un - to him! All hail!

Hail, to Frances-ca! Vi - va! Vi - va! Vi - va! Vi - va! Hail, to Frances-ca!

hail! Hail un - to him! All hail, to Frances-ca!

Vi - va! Vi - va! Vi - va! Vi - va! Hail!

Yes, it is he, 'tis he.
 Vi - va! Vi - va! Vi - va! Vi - va! Hail!
 Vi - va! Vi - va! Vi - va! Vi - va! Hail!

Yes, it is he, 'tis he.
 Yes, it is he, 'tis he. He ap - proaches

Yes, it is he, 'tis he. He ap - proaches

Vi - va! Vi - va! Vi - va! Vi - va! None is more skilled than
 Vi - va! Vi - va! None is more skilled than

Vi - va! Vi - va! Vi - va! Vi - va! None is more skilled than
 Vi - va! Vi - va! Vi - va! Vi - va! None is more skilled than

Vi - va! Vi - va! Vi - va! Vi - va! None is more skilled than
 Vi - va! Vi - va! None is more skilled than

Vi - va! Vi - va! None is more skilled than

he! he! he! he! he! he!

Hola! Hola! Hola! Ho - la! He's here!

he! Nonemore skilled than he. Hola! Hola! Hola! Ho - la! He's here!

Hola! Hola! Hola! Ho - la! He's here!

Hola! Hola! Hola! Ho - la! He's here!

Hola! Hola! Hola! Ho - la! He's here!

he! As we all can see. Hola! Hola! Hola! Ho - la! He's here!

rall.

Allegro vivace.

Con spirito.

Piano.

sf marc.

ff

sf

sf

Francesca.

When a sol - dier goes to the wars, my lads; Hur -

Torquato.

SOP. To the wars my

ALTO. To the wars my

TENOR. To the wars my

BASS. To the wars my

To the wars my

mf

rah! _____ In his u - ni - form arrayed;

lads. _____ In u - ni - form ar -

lads. _____ Ar -

lads. _____ In u - ni - form ar -

lads. _____ In u - ni - form ar -

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with lyrics 'rah! _____ In his u - ni - form arrayed;'. The second staff is a vocal line in bass clef with lyrics 'lads. _____ In u - ni - form ar -'. The third and fourth staves are vocal lines in treble and bass clefs respectively, with lyrics 'lads. _____ Ar -' and 'lads. _____ In u - ni - form ar -'. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with lyrics 'lads. _____ In u - ni - form ar -'. Dynamics include *ff* and accents.

He can win us fields with the sword he

rayed.

rayed.

rayed.

rayed.

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with lyrics 'He can win us fields with the sword he'. The second staff is a vocal line in bass clef with lyrics 'rayed.'. The third and fourth staves are vocal lines in treble and bass clefs respectively, both with lyrics 'rayed.'. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with lyrics 'rayed.'. Dynamics include *f* and accents.

wields; Hur - rah! If he has not learned his trade,
 With the sword he wields. He
 With the sword he wields.
 With the sword he wields. He
 With the sword he wields. He

f energico

his trade, Though his heart may be all right, my lads,
 has not learned his trade.
 His trade.
 has not learned his trade.
 has not learned his trade.

cresc.

right, my lads, And his val - or fine to see;

right, my lads, ver-y fine to

right, my lads, ver-y fine to

right, my lads, ver-y fine to

right, my lads, ver-y fine to

cresc.

ff rall. *rall. molto*

'Tis in vain he draws in his coun-try's cause, 'Tis he's

see.

see.

see.

see.

ff rall. *rall. molto*

e stentato.

taught to fence by me. Ah! If the heart of a maid you would

Guido.

Torquato.

Students.

Chorus.

If the heart of a maid you would

Or me. If the heart of a maid you would

If the heart of a maid you would

We see. If the heart of a maid you would

We see. If the heart of a maid you would

We see. If the heart of a maid you would

e stentato.

ff. Allarg.

win and wear, You must car-ry your sword in hand; You must

win and wear, You must car-ry your sword in hand; You must

win and wear, You must car-ry your sword in hand;

win and wear, You must car-ry your sword in hand; You must

win and wear, You must car-ry your sword in hand: You must

win and wear, You must car-ry your sword in hand; must

win and wear, You must car-ry your sword in hand;

throw down the gauntlet, then and there, You must fight for her,
 throw down the gauntlet, then and there, Yea, you must
 throw down the gauntlet, then and there, Yea, you must
 throw down the gauntlet, then and there, Yea, you must
 throw down the gauntlet, then and there; Yea, you must
 throw down the gauntlet, then and there; Yea, you must
 throw down the gauntlet, then and there; Yea, you must

you must die for her, Yield up life at her com - mand.
 fight, fight for her at com - mand.
 fight, fight for her at com - mand.
 fight, fight for her at com - mand.
 fight, fight for her at com - mand.
 fight, fight for her at com - mand.
 fight, fight for her at com - mand.
 fight, fight for her at com - mand.

ten.
ff
ff rinforz.
 Coda

N^o 4^a Chorus.

Allegro moderato.

sonore

Piano. *mf*

Horn, Viola & Cello.

marc. il basso.

p

f. poco rit.

SOPRANO. Hark! the ca -

CONTRALTO. Hark! the ca - the - dral chimes peal - ing,

TENOR. Hark! the ca -

BASS. Hark! the ca -

Marc. alla o.

f

sonore

the - dral chimes. All hear the

peal - ing, Hear them call us, one and all, To worship in the house of

the - dral chimes, Hear them call us, one and all, To worship in the house of

sempre molto accentato.

chimes peal - ing! Hark! the ca -
 pray'r be - times, be - times. Ring!
 pray'r be - times, be - times. Hark! the ca -
 Ring out! Ring!

marc.

the - dral chimes! Hark the ca - the - dral chimes, They call us there To
 out ye bells so clear - ly, Ring out!
 the - dral chimes! call - ing to church be - times! Ring out!
 Swing! Swing! Ring! Swing out!

kneel in pray'r. They loud - ly sum - mon sin - ners one and all to -
 Ring out! Ring, ye -
 Ring out! yes, ring loud - ly!
 Ring out! yes, ring, Ring, ye -

Ring out! Ring, ye -
 Ring out! yes, ring loud - ly!
 Ring out! yes, ring, Ring, ye -

Ring out! Ring, ye -

pray'r. Ring bells! bells! Ring bells!

Hark! the ca - the - dral - chimes call - ing to church be - times,

bells! Ring! Ring!

f marc. la melodia.

Ring and swing, ye bells so clear, ye bells so clear.

To the house of pray'r they call. Oh!

To the house of pray'r they call. Oh!

Ring and swing, ye bells so clear, ye bells so clear. Oh!

ff sempre marc.

ring and swing, ye bells so clear.

ring and swing, ye bells so clear.

ring and swing, ye bells so clear.

ring and swing, ye bells so clear.

Nº 5. Habanera and Quintet.

Tempo di Habanera.

Marcato il movimento.

Marchesa.

Piano.

f True love —

— is a gem so fair and rare, — Take it — while yet you

mf may, Or else, be - ware! — *f* Cast not such a pearl a - *mf*

way, I pray, — Love should reign — while youth is thine, while youth is

thine, Is joy di - vine. Ah! too - soon the

time - will pass, Swift-ly 'tis fly - ing, - If true hearts a -

way - you - cast, Re - gret - will - hold you fast. When life is
Fortunio.

rall. *Leggiero e giocoso.*

When life is

p elegante

Francesca.
mf
Is young. — So sweet!

Filippa. (To For. & Guido.)
mf
Is young. — So sweet!

Marchesa. (To Fran.)
young, — So sweet!

Guido. (To Filippa.) What songs are sung, are sung. Love then whom-e'er you

Fortunio. (To Filippa.)
young, — So sweet!

What songs are sung! Love then whom-e'er you

(To Mar.)

I can - not love the la - dy fair; I do not dare.
 Whom shall I chose? Would I might dare!
 may, Take
 Hear me! Hear me!
 may, While in youth's hey - day.

p No, no! No, no!
p No, no! *p* No, no!
 this heart of mine, This heart
p O list! I pray,
f Do not de - spise *p* The precious prize

I dare not love,
 With lov - ers twain, O what can I do?
 e'er is thine.
 This fond heart is thine for aye!
 Held forth to thee, Who - e'er the beau - ty

ten.
ten.
ten.

A - las! My heart is giv'n, and
 A - las! I scare - ly know.
 A - las! Cast not a - way.
 Now come! You must de - cide.
 be; My love is thine

p
p

you I dare not love, You are so far a - bove me, You
 What can I say? I must answer nay.
 My heart, I pray. My love is so
 You must de - cide, Will you be my bride?
 own, is thine. Say thou wilt be

know. Ah me! I must de - cline that fair
 Un - to which one shall I answer yea? A - las!
 true, so true to you. Oh, say not nay,
 Or my love de - ride? Oh, say not nay,
 mine, I pray you. I've loved thee long.

hand, I must de-cline; Prithee, my dear, for - give me;
 'Tis hard to say, One I must now re-sign,
 Sweet youth, I pray, But take this true hand,
 Sweet la - dy, pray, Pray you take this heart of mine.
 With love so true and strong I love but thee.

ten.

ten.

ten.

ten.

ten.

But I nev-er can be thine, be thine.
 I must de - cline, de-cline.
 Ev-er-more it shall be thine, be thine.
 Ev-er-more it shall be thine, be thine.
 Ah! my heart is on - ly thine, is thine.

a tempo.

a tempo.

a tempo.

a tempo.

a tempo.

a tempo.

colla voce.

f

ff

ff

ff

ff

No. 6. Waltz-Quintet.

Moderato.

Francesca. *p* (To Marchesa.)
 La-dy fair, I must de-cline, *mf*

Filippa.
 (Interceding between For. & Guido.) Be friends, Signors, I

Marchesa.
 (Aside, referring to Fran.) He loves me

Guido.
 (To Filippa.) Yes,

Fortunio.
 (To Filippa.) Your cav-a-lier, pray

Piano.
p *ten.* *ten.*

Moderato.

Be-cause this heart no more is mine.

pray, Pray, be friends,

not! spurned am I!

choose, choose, You are a sad co-

choose, choose your gallant,

No, I can not be thine.
 To neith-er I say "Nay," To neith-er "Yea."
 He my suit doth de - ny,
 quette, I will win you yet,
 choose, My hand do not re-

ten. *ten.*

Tell me what it is that you to me would say.
 Tell me what 'tis that you to me would say.
 Teli me what 'tis that you to me would say.
 You are I fear a sad co - - - quette.
 fuse; But prith- ee choose, My love do not re-

p *rall.* *p* *rall.* *p* *rall.* *p* *rall.*

ten. *p rall.*

Tempo di Valse.

When the heart light-ly bounds, And the eyes — are most
fuse. When the heart light-ly bounds, And the eyes — are most

f *rall. grazioso.* *a tempo.*

Tempo di Valse.

f *rall. grazioso.* *a tempo.*

Fran. grazioso.

Then 'tis love that doth bring great de - light,
Love doth bring de - light, brings de -
bright, Then 'tis love that bring great de - light,
bright,

grazioso. *f* *grazioso.*

a tempo
cresc.

rall.

light, When the song sweet-ly sounds and the dance is most

a tempo

light;

cresc.

rall.

cresc.

a tempo

Ah! When song is

When the song sounds most sweet and

rall.

cresc.
a tempo

gay, Then 'tis love that makes hol - i -

Then 'tis love that makes hol - i -

This

ring - - - ing,

Mak - ing hol - i -

gay

ff day; Life doth seem, like a dream, That no
ff day; Life doth seem, like a dream, That no
ff day; Life doth seem, like a dream, That no
ff day; Life seems a dream, that no
ff Mak-ing hol-i-day; Life seems a dream, that no

cresc. wak-ing may know, And the world is with sun-light all a-
cresc. wak-ing may know, And the world doth with sun-shine
cresc. wak-ing may know, And the world seems with
cresc. wak-ing may know, And the world seems with light a-
cresc. wak-ing may know, And the world with sun-shine

glow; Love weaves a spell all who love know too

glow; Love weaves a spell all who love know too

sun - light a - glow; Yes, Love weaves a

glow; Yes, with sun - shine a - glow, Then weaves a

glows; Then 'tis love weaves a spell, weaves a

The first system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a steady bass line with chords in the right hand. Dynamics include *ff* and accents.

well, All those who love know well, so

well, All those who love know well, so

spell, All know well, so

spell, All know well, so

spell, All know well, love weaves a spell, that all who love know

The second system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The piano part continues with the same accompaniment style. Dynamics include *rall.*, *dim. e. rall.*, and *p*. The system concludes with a *r.h.* (right hand) marking.

con sentimento.
mf a tempo.

p well. — Yet it is hap - pi - ness pur - - est

p well. — Yet it is hap - pi - ness pur - - est

p well. — Joy is pur - - est

p well. — Joy is ev - er most pure and the

p well. — Joy is pur - - est

con sentimento.

p *ten.*

cresc.

When there's no doubt in the heart; — But if love *cresc.*

When there's no doubt in the heart; — But if love *cresc.*

With no doubt - ing heart; — But if *cresc.*

best With doubt at rest; — But if *cresc.*

When there reigns no doubt in the heart, in the heart; If *cresc.*

rit.

is not the sur - - est, Bet-ter it is to

rit.

is not the sur - - est, Bet-ter it is to

rit.

love is not sur - est, Bet-ter it is to

rit.

love is not sur - est, Bet - ter is to

rit.

love is not of the sur - - est, Bet - ter

Meno mosso.

part, If doubt-ing in the heart;

p.

part, With doubt-ing heart;

p

part, Ah, yes!

p

part, Ah, yes!

part, With doubt in the heart;

Meno mosso.

p

bb:

p

Bet-ter it is, yes, bet-ter far, bet-ter to part If there's
 Bet-ter far, yes, bet-ter far, that then straight
 Bet-ter far, bet-ter that then
 Bet-ter far, yes, bet-ter far, that then
 Bet-ter far, yes, bet-ter far, that then

f *rall.* *rall.* *rall.* *rall.* *rall.*

f *legato.* *rall.*

doubt in the heart. Heart, tho' thy love is thy
 way you part. Heart, tho' thy love is thy
 you shou'd part; Oh, yes, bet-ter part. Heart, tho' thy love is thy
 you should part. Heart, tho' thy love is thy
 you should part; oh, yes, bet-ter part. Heart, tho' thy love is thy

Andantino. *p* *Andantino.* *p* *Andantino.* *p* *Andantino.* *p*

dear-est treas-ure, It is not joy a-lone;
 dear-est treas-ure, It is not ev-er a joy a-lone;—
 dear-est treas-ure, It is not ev-er a joy a-lone;
 dear-est treas-ure, It is not ev-er a joy a-lone;
 dear-est treas-ure, It is not ev-er a joy a-lone;—

In its light-est bright-est meas-ure,
 For in its light-est love-song, Ev-er mur-murs a
 For in its light-est love, bright-est meas-ure, Ev-er there mur-murs a
 For in its light-est love, bright-est meas-ure, Ev-er there mur-murs a
 In its light-est bright-est meas-ure, Ev-er mur-murs a
 For in its light-est love, bright-est meas-ure, Ev-er there mur-murs a
 For in its light-est love, bright-est meas-ure, Ev-er there mur-murs a
 For in its light-est love, bright-est meas-ure, Ev-er there mur-murs a

a tempo. *cresc.*

Ah! ev - er there mur - murs a mi - nor tone, a *cresc.*

mi - nor tone, Ev - er there mur - murs a mi - nor tone, a *cresc.*

mi - nor tone, Ev - er there murmurs a mi - nor tone, a *cresc.*

mi - nor tone, Ev - er there murmurs a mi - nor tone, a *cresc.*

mi - nor tone, Ev - er there mur - murs a mi - nor tone, a *cresc.*

mi - nor tone, Ev - er there mur - murs a mi - nor tone, a *cresc.*

Wind & St. Horns. *cresc.*

ff rall.

mi - nor tone, That says love is not joy a - lone. —

ff rall.

mi - nor tone, That says love is not joy a - lone. —

ff rall.

mi - nor tone; Love is not joy a - lone. —

ff rall.

mi - nor tone, That says love is not joy a - lone. —

ff rall.

mi - nor tone; Love is not joy a - lone. —

pp

N^o. 7. Chorus and Entrance.

The Duke and Pasquino.

Allegro moderato.

SOP. I. II.

TENOR.

BASS.

f
See in pomp the*f*
See in pomp the*f*
See in pomp the

Allegro moderato.

Piano.

Duke ap-pears, He expects the public cheers.

Duke ap-pears, He expects the public cheers.

Duke ap-pears, He expects the public cheers,

He's
He's
He's
He's

p
p
p
p

near! Un-der or-di-na-ry cir-cum-stan-ces When a
near! Un-der or-di-na-ry cir-cum-stan-ces When a
near! Un-der or-di-na-ry cir-cum-stan-ces When a

f
f
f

p

per-son-age of rank draws nigh; We're in -
per-son of rank draws nigh, when he draws nigh; We're in -
per-son of rank draws nigh;
per-son of rank draws nigh;

f
f
f

p

clind to raise a din To shout a cheer and force a grin; But that
 clind to raise a din To shout and grin; But that
 clind to grin, shout and cheer; But that
 clind to grin, shout and cheer; But that

course, at pres-ent we won't try. — Though our roy-al Duke this way ad-
 course, at pres-ent we won't try. — Though our roy-al Duke this way ad-
 course, at pres-ent we won't try. — Though our roy-al Duke this way ad-

La.

In a re-gal but un-paid - for robe, With-out
 van - ces In a re - gal un-paid - for robe, With-out
 van - ces In a re - gal un-paid - for robe, With-out
 van - ces In a re - gal un-paid - for robe, With-out

cheers he must en-dure; For our roy-al duke's as poor As the
cresc.
 cheers he must en-dure, Be-cause our roy-al duke's as
cresc.
 cheers he must en-dure; He's ver-y poor, ver-y
cresc.
 cheers he must en-dure Be-cause our duke is as

tur-key that be-longs to Job. —
 poor; yes, as poor as Job. —
 poor; yes, as poor as Job. —
 poor; yes, as poor as Job. —
 When our Duke was rich and might-y We
 When our Duke was rich and might-y We
 When our Duke was rich anc might-y We

ff marcato.
ff marcato.
ff marcato.
ff marcato.

wel-com'd him in state. — Rah!
 wel-com'd him in state. — With our cheers the most for-tis-si-mo,
 wel-com'd him in state. — With our cheers the most for-tis-si-mo,
 wel-com'd him in state. — With our cheers the most for-tis-si-mo,

ff
ff
ff
ff

sfz *mf*

most for-tis-si-mo, most for-tis-si-mo. But his cash has

most for-tis-si-mo, most for-tis-si-mo. But his cash has

most for-tis-si-mo, most for-tis-si-mo. But his cash has

marc.

marc.

marc.

van-ish'd now, and so he must be con-tent, must be con-tent

van-ish'd now, and so he must be con-tent, must be con-tent

van-ish'd now, and so he must be con-tent, must be con-tent

With these cheers most pi-a-nis-si-mo, pi-a-nis-si-

With these cheers most pi-a-nis-si-mo, pi-a-nis-si-

With these cheers most pi-a-nis-si-mo, pi-a-nis-si-

p

pp

ppp

p

pp

ppp

p

pp

ppp

pp *rall.* *e* *dim.*
 mo. _____ Hur-rah! Hur rah! _____ Hur-rah! Hur - rah! Hur -
pp *rall.*
 mo. _____ Hur-rah! Hur rah! _____ Hur-rah! Hur - rah! Hur -
rall. *pp*
 mo. _____ Hur-rah! Hur-rah! Hur -

rall. *e* *dim.*
pp

a tempo. *ppp* *rall.*
 rah! Hur rah! _____
a tempo. *ppp*
 rah! Hur rah! _____
a tempo. *ppp*
 rah! Hur - rah! _____

a tempo. *rall.*
espress. *Ad.* *

Allegro moderato.

Duke.

Pasquino.

1. I am op-press'd by debts and care,
2. When I a for-tune great pos-sess'd,

Allegro moderato.

Deep in the mire of de-sponden-cy wal-low-ing;
Then were the cheers of the pop-u-lace vig-o-rous;

1. In-comes of Dukes, as
2. If a man did not

you're a-ware, Have to sup-port a most nu-mer-ous fol-low-ing.
shout with zest He would condemn him to pun-ish-ment rig-o-rous.

Vic-tim am I of for-tune's fluke, Shab-by, gen-teel, and a
Now when a sub-ject smiles and sneers, I do not e-veu call

hum - ble a - pol - o - gist, I am a pov - er - ty - strick - en Duke.
 names or ex - pa - ti - ate, Thank - ful I am for third - rate — cheers.

cresc.

Pasquino.

And I am his pros - per - ous
 He is a pov - er - ty - strick - en Duke. Be - cause he has cred - i - tors
 Thank - ful is he for third - rate cheers.

Chorus.

He is a pau - per Duke.
 He's glad of third - rate cheers.

He is a pau - per Duke.
 He's glad of third - rate cheers.

He is a pau - per Duke.
 He's glad of third - rate cheers.

Pasquino.

pri - vate as - trol - o - gist, pri - vate as - trol - o - gist. Ah!
 ra - ging in - sa - ti - ate, ra - ging in - sa - ti - ate. Ah!

f

Two cu - ri - os - i - ties for the zo - ol - o - gist,
With them I'm try - ing my - self to in - gra - ti - ate,

mf

f

I am a bank-rupt, but
I can't ex - pos - tu - late,

Such cu - ri - os - i - ties will oc - cur.
Such a pre - dic - a - ment makes me fret.

colla voce.

rall. *ff a tempo.*

du - cal a - pol - o - gist; He is my pri - vate as - trol - o - ger.
e - ven ex - pa - ti - ate; I am so ter - ri - bly deep in debt.

ff a tempo.

I am his pri - vate as - trol - o - ger.
He is so ter - ri - bly deep in debt

a tempo.

rall. *ff*

f marcato

Let huz-zahs of mod - er - a - tion Smite my im - pec - u - nious

f marcato

Let huz-zahs of mod - er - a - tion Smite my im - pec - u - nious

Chorus.

f marcato

ear; Man - i - fest your ex - ul - ta - tion With a

ear; Man - i - fest your ex - ul - ta - tion With a

p
A soft hur-rah!

p
A soft hur-rah!

p
A soft hur-rah!

Ed. *

loud and heart-y cheering; Man - i - fest your ex - ul - ta - tion With a
 loud and heart-y cheering; Man - i - fest your ex - ul - ta - tion With a
 Cheering! Man - i - fest your ex - ul - ta - tion With a
 Cheering! Man - i - fest your ex - ul - ta - tion With a
 Cheering! Man - i - fest your ex - ul - ta - tion With a

mf *mf* *mf* *mf* *mf* *mf*

loud and heart - y cheer, a heart - y cheer.
 loud and heart - y cheer, a heart - y cheer.
 sot - to vo - ce cheer; — Breathe a cheer most
 sot - to vo - ce cheer; — Breathe a cheer most
 sot - to vo - ce cheer; — Breathe a cheer most

p rall. *p* *p* *dim.* *p*

f
Then shout hur-

pp
pi - a - nis - si - mo, most pi - a - nis - si - mo.

pp
pi - a - nis - si - mo, most pi - a - nis - si - mo.

pp
pi - a - nis - si - mo, most pi - a - nis - si - mo.

pp
pi - a - nis - si - mo, most pi - a - nis - si - mo.

ff
rah! Yes, shout hur - rah! Hurrah! Hur - rah!

ff
Yes, shout hur - rah! Hurrah! Hur - rah!

p Hur - rah! *pp* Hur - rah! *ff* Hur - rah! Hur - rah!

p Hur - rah! *pp* Hur - rah! *ff* Hur - rah! Hur - rah!

p Hur - rah! *pp* Hur - rah! *ff* Hur - rah! Hur - rah!

p *ff* *pp* *molto f* *ff*

Nº 8. Chorus.

The Duke, Pasquino and Money-Lenders.

Allegro moderato.

Piano.

p
con tristezza.

Duke.

mf

1. I play all games of chance how-e'er in-sid-i-ous.
2. I have-nt an-y no-tious ec-o-nom-ic.

Pasquino.

Money-Lenders. (weeping with handkerchiefs.)

p

We pit-y
We pit-y

p

p

They pit - y me!
They pit - y me!

They pit - y me! My
They pit - y me! The

They pit - y you. _____
They pit - y you. _____

you. _____ We pit - y you. _____
you. _____ We pit - y you. _____

loss - es make a to - tal that is hid - eous.
 debts I cul - ti - vate are most un - com - ic.

p
 They pit - y
 They pit - y

p
 We pit - y
 We pit - y

p They pit - y me!
 They pit - y me!

mf They pit - y me! I
 They pit - y me! I've

you. _____
 you. _____

you. _____ We pit - y you.
 you. _____ We pit - y you.

p

Duke. dolente.

gam - ble with my sub - jects mean in - sta - tion, My
 lots of lit - tle vi - ces in - of - fen - sive, My

loss-es have en-rich'd the pop-u - la - tion; For I'm the poorest player in cre-gam-bling, though, is al - most too ex - ten - sive; For gam-bling is a lux-u - ry ex-

cresc.

a - tion. 'Tis true, most true!
pen - sive. 'Tis true, most true!

p

They pit - y you.
They pit - y you.
We pit - y you, We pit - y you.
We pit - y you, We pit - y you.

p

L. H. We pit - y you, We pit - y you, We pit - y you.

rall. *Horns.*

p

Click! Click! Click! Click! Click!

mf

(Jingling bags of coin.)
With for - ty per - cent. Click! Click! Click! Click! We're ver - y con - tent. Click!

mf

Click! Click! Click! Click!

mf

Clink! Clink! Clink!

Clink! Clink! Clink!

Clink! Clink! Clink! If less we take, Our hearts will break; The in-trest we think is

marcato

With for-ty per-cent. Clink! Clink! Clink! Clink! Clink!

With for-ty per-cent. Clink! Clink! Clink! Clink! Clink!

low. — Clink! Clink! Clink! Clink! We're ver-y content. Clink!

cresc.

Clink! Clink! Clink!

Clink! Clink! Clink!

Clink! Clink! Clink! If less we take, Our hearts will break; For

Money-Lenders.

bis'-ness is bis'-ness, is bis'-ness you know, you know, yes, you

Yes, that is rank extortion.
That we de-cline to pay.

(Money-Lenders rap with their canes as they dance.)
know.

rall. *mf* *a tempo.*

ff vivo
Clink! Clink! Clink! Clink! Clink! Clink!

Clink! Clink!

cresc. *ff vivo*

Nº 9. Finale I.

Allegro vivace.

SOPRANO II.

TENOR.

BASS.

Chorus.

Now the Du - cal

Now the Du - cal

Now the Du - cal

Allegro vivace.

Piano.

wed-ding-fête

wed-ding-fête

wed-ding-fête

We im-pa-tient - ly a-wait.

We im-pa-tient - ly a-wait.

We im-pa-tient - ly a-wait.

(Looking off.)

He
He
He

f

sfz

comes! Un-der or-di-na-ry cir-cum-stanc-es, When a

comes! Un-der or-di-na-ry cir-cum-stanc-es, When a

comes! Un-der or-di-na-ry cir-cum-stanc-es, When a

f *à 2*

sfz *f*

personage of rank draws nigh, We're in -

per-son of rank draws nigh, is draw-ing nigh, We're in -

per-son of rank draws nigh,

per-son of rank draws nigh,

clined to raise a din, To shout a cheer and force a grin, But that
 clined to din, To force a cheer - ful grin, But that
 Raise a din, force a grin, But that
 Raise a din, force a grin, But that

course, at present, we wont try. — Tho' our roy- al duke this way ad -
 course, at present, we wont try. — Tho' our roy- al duke this way ad -
 course, at present, we will not try. — Tho' our roy- al duke this way ad -

In a re- gal but un- paid - for robe; — With- out
 vanc - es In a rich but un- paid - for robe; — With- out
 vanc - es In a rich but un- paid - for robe; — With- out
 vanc - es In a rich but un- paid - for robe; — With- out

cheers he must en - dure For our roy - al Duke's as poor As the
cresc.

cheers he'll be. Our roy - al Duke's as poor As the
cresc.

cheers he must en - dure. He is as poor As the
cresc.

cheers he'll be. Our roy - al Duke's as poor As the

tur - key that be - longed to Job.
ff *à 2* *marcato*

tur - key once own'd by Job. When our Duke was
ff *marcato*

tur - key once own'd by Job. When our Duke was
ff *marcato*

tur - key once own'd by Job. When our Duke was

rich we al - ways welcomed him in state, And we ought to

rich we al - ways welcomed him in state, And we ought to

rich we al - ways welcomed him in state, And we ought to

do so, — Now that it is his wed - ding - fête.

do so, Now that it is his wed - ding - fête. — *f deciso*

do so, It is his wed - ding - fest - ive. No, no! *f deciso*

do so, It is his wed - ding - fest - ive. No, no! *f deciso*

mf à 2

Till our Duke is free from debt We think he should be glad to get

Till our Duke is free from debt We think he should be glad to get

Till our Duke is free from debt We think he should be glad to get

The Duke.

p Those our cheers so *pp* pi - a - nis - si - mo, so pi - a - nis - si - mo. *f* Come!

p Those our cheers so *pp* pi - a - nis - si - mo. so pi - a - nis - si - mo.

p Those our cheers so *pp* pi - a - nis - si - mo, so pi - a - nis - si - mo.

p Those our cheers so *pp* pi - a - nis - si - mo, so pi - a - nis - si - mo. *f*

Moderato maestoso

now bring forth my bon - ny bride, my bride so fair.
 Pasquino. (Entering from house.)

Moderato maestoso.

Not there!
 much re-gret to say she is not there!

His bride has
 His bride has
 His bride has

My bride has flown With one un-known.
 She's gone!

flown! She's gone! With some un -
 flown! She's gone! With some un -
 flown! She's gone! With some un -

Più animato.

What! Gone and left me? For Gui - do she has left me, And
 She's van - ish'd with Count Gui - do!

known!
 known!
 known!

Più animato.

sf
mf

p dolente

of her dower bereft me! Her dower I will not get? This
 To Ven - ice gone!

To Ven - ice gone?
 To Ven - ice gone?

p
sf

cresc. con calore

churl we must be seek-ing! Re - venge we must be wreak-ing!

Yes,

we will go. To Ven - ice we will go!

To Ven - ice go!

To Ven - ice go! Yes,

straight we will to Ven-ice go; Count Gui-do we will seek.

Yes, Yes, Yes,

straight we will to Ven-ice go; Count Gui-do we will seek. Yes,

ff *ten.* *ff*

Fortunio. (Fortunio and Francesca enter.)

The Duke. (To Fortunio.)

Ah, here you are! Are you prepared to go?

straight you must to Ven-ice go, Count Gui-do you must seek.

straight you must to Ven-ice go, Count Gui-do you must seek.

straight you must to Ven-ice go, Count Gui-do you must seek.

ff *ten.* *f.*

Francesca.

Fortunio. Yes, all is read -

At your command! Yes, I'm at

The Duke.

Pasquino. You are on hand.

You must go. Yes,

You must go. Yes,

y. We are at hand, at hand to do your

hand, my Lord, to do your bid-ding now, We are read - y!

Yes, you must go Your task to

go! On to Ven -

go! On to Ven -

go! On to Ven -

go! On to Ven -

rall.

Andante con moto.

bidding.

f grandioso
Broth - ers in arms! we will de - fend the cause we cher - ish.

do.

ice!

ice!

ice!

ice!

Andante con moto.

f grandioso

Come, let us a-way, Fortune our guide; Duty doth call.

I ex-pect he will

I ex-pect he will

Yes, your country doth

Yes, your country doth

Yes, your country doth

ff pomposo

Win vic - to - ry, or in the strife gallant - ly per - ish.

Win vic - to - ry, or in the strife gallant - ly per - ish.

fall. Yes, a-way!

fall. Yes, a-way!

call.

call.

call.

cresc. rall.

Yes, we will be victors, or we will to - geth - er fall.

cresc. rall.

Yes, we will be victors, or we will to - geth - er fall.

ff

To glo - ry!

ff

To glo - ry!

ff

To glo - ry!

ff

To glo - ry!

cresc. colla voce.

Filippa. (Filippa and Marchesa enter.)

(To Fortunio) *espress.*
 May For-tune guide thee, May For-tune guide thee ev - er!

Marchesa.

Allegretto.

p espress.

ten. *ca.* *

mf a tempo.
dolce
 What - ev - er fate may thee a-wait, There will be one who prays for

a tempo.

p

thee; And at thy side I will a-bide.

(To Francesca.)

Oh, pray for-get not me! I'll pray for thee!

più cresc.
 To give thee cheer when dan-ger's near.

Remem-ber my de

Nay, do not fear for me.
vo - tion. There's one who loves thee well.

p *p* *ten.*

Francesca. *mf*

Filippa. Love *mf espress.* will

May For - tune guide thee ev - er. Go, gal - lant he - roes

Marchesa. *mf poco stacc.*

Ev - er - more, go, gal - lant he - roes

Fortunio. *mf poco stacc.*

The Duke. Yes, we will go, so *mf poco stacc.*

Torquato. Go, gal - lant he - roes *mf poco stacc.*

Pasquino. *mf* Go, gal - lant he - roes

p espress. Ah, fear not! Go, ye

p espress. Ah, fear not! Go, ye

p espress. Ah, fear not! Go, ye

Ah, fear not! Go ye

pp

guide us! Yes, love will guide! I will be with
 speed ye well, May vic-tor's crowns your brows a - dorn.
 speed ye well, May vic-tor's crowns your brows a - dorn. *ten.*
 wish us well, May vic-tor's crowns our brows a - dorn. May vic - to - ry he
 speed ye well, May vic-tor's crowns your brows a - dorn. *ten.*
 speed ye well, May vic-tor's crowns your brows a - dorn. *ten.*
 he - roes: Hear the call, one and *ten.*
 he - roes: Hear the call, one and *ten.*
 he - roes: Hear the call, one and *ten.*
 he - roes: Hear the call, one and *ten.*

cresc.
 him, his dan - ger share. Yes, at his

cresc.
 Re - mem - ber those who love you well, Who wait for you a - lone and

cresc.
 Re - mem - ber those who love you well, Who wait for you a - lone and

cresc.
 mine! Think of those who love us well, Who wait for us a - lone and

cresc.
 Re - mem - ber those who love you well, Who wait for you a - lone and

cresc.
 Re - mem - ber those who love you well, Who wait for you a - lone and

p
 all! A - lone and

pp
 all! A - lone and

pp
 all! A - lone and

pp
 all! A - lone and

cresc.

side, *rall.* True love will guide..

lorn: *rall.* True love will guide..

lorn, Who wait for you a - lone: *rall.* True love will guide.

lorn: *rall.* May vic - tor's lau - rel wreaths our brows a - dorn!..

lorn: *rall.* May vic - tor's wreaths your brows a - dorn!..

lorn: *rall.* May vic - tor's wreaths your brows a - dorn!..

lorn: *rall.* a - dorn..

lorn: *rall.* a - dorn..

lorn: *rall.* a - dorn..

lorn: *rall.* a - dorn..

ten. *rall.*

Vivace.

Now let's be read-y, Come, let's a-way! Nerves firm and steady;

Now let's be read-y, Come, let's a-way! Nerves firm and steady;

Now let's be read-y, Come, let's a-way! Nerves firm and steady;

Now let's be read-y, Come, let's a-way! Nerves firm and steady;

Go on your way, your way;

Ah! Go on your way, your way;

Ah! Go on your way, your way;

Students. SOPRANOS. Vi - va! Vi - va! Vi - va! Vi - va! Hail!

Hail, to Frances-co! Hail, un - to him, all Hail!

Ah! Hail, un - to him, all Hail!

Vi - va! Vi - va! Vi - va! Vi - va! Hail!

Ah! Hail, un - to him, all Hail! to Frances - co!

Ah! Hail, un - to him, all Hail!

Vivace.

On to the fray! On! On to the fray! On! On to the fray! now on! On to the fray! now on! On to the fray! now on! Now a-way, lads! On to the fray! now on! Now a-way, lads! Vi - va! Vi - va! Vi - va! Vi - va! Hail! Hail! un - to him, all Hail! Vi - va! Vi - va! Vi - va! Vi - va! Hail! Hail, un - to him Hail! Vi - va! Vi - va! Vi - va! Vi - va! Hail, to him, all Hail! to Fran-ces - co! Hail, un - to him, all Hail! to Fran-ces - co!

Now let's be read - y! Nerves firm and steady! Glo - ry waits us,
 Vi - va! Vi - va! Vi - va! Vi - va! Hail! Hail!

Now let's be read - y! Nerves firm and steady! Glo - ry waits you,
 Now let's be rea - y! Nerves firm and steady! Glo - ry waits us!
 Now let's be read - y! Nerves firm and steady! Glo - ry waits you!
 Now let's be read - y! Nerves firm and steady! Glo - ry waits you!
 Now let's be read - y! Nerves firm and steady! Glo - ry waits you!
 Vi - va! Vi - va! Vi - va! Vi - va! Hail! Hail!
 Hail, un - to him, all Hail! Hail!
 Vi - va! Vi - va! Vi - va! Vi - va! Hail! Hail!
 Hail, un - to him, all Hail! Hail!
 Hail, un - to him, all Hail! Hail!
 Hail, un - to him, all Hail! Hail!

And elates us: We will vic-tors be.

Come, a - - way!

And elates you: You will vic-tors be.

Vic - - tors we'll be, All will see, we will vic-tors

Vic - - tors you'll be, all will see;

Vic - - tors you'll be, all will see;

Vic - - tors you'll be, all will see;

Heed the call!

Glo-ry waits you; you will vic-tors be.

Heed the call!

Heed the call!

Heed the call!

rall.

Yes, on to glo-ry or the grave! As

Yes, on to glo-ry or the grave! —

Yes, on to glo-ry or the grave! —

be! To glo - ry go! As

You will vic-tors be. Com - - rades in arms!

You will vic-tors be. Go your way!

You will vic-tors be. Go your way!

rall.

Yes, on to glo-ry or the grave!

rall.

Yes, on to glo-ry or the grave!

You will vic-tors be. Com - - rades in arms!

You will vic-tors be. Go you way!

Francesca.

ff grandioso
broth - ers in arms, we will de - fend the cause we cher - ish.

ff Fortunio.

grandioso
broth - ers in arms, we will de - fend the cause we cher - ish.

Andante con moto.

ff grandioso

Francesca.

Come, let us a-way! Fortune our Guide, Du-ty doth call. *cresc.*

Filippa.

Marchesa.

Fortunio.

Come, let us a-way! Fortune our Guide, Du-ty doth call. *cresc.*

The Duke.

Torquato.

Pasquino.

Students.

Fortune be with you!

Fortune be with you!

Fortune be with you!

Fortune be with you!

Fortune be with you!

Fortune be with you!

For-tune be with you!

For-tune be with you!

For-tune be with you!

For-tune be with you!

cresc.

grandioso
molto. f
Win vic - to - ry, or in the strife gallant - ly per - ish;

molto. f
grandioso
Win vic - to - ry, or in the strife gallant - ly per - ish;

molto. f
grandioso
Win vic - to - ry, or in the strife gallant - ly per - ish;

molto. f
grandioso
Win vic - to - ry, or in the strife gallant - ly per - ish;

molto. f
grandioso
Win vic - to - ry, or in the strife gallant - ly per - ish;

molto. f
grandioso
Win vic - to - ry, or in the strife gallant - ly per - ish;

molto. f
grandioso
Win vic - to - ry, or in the strife gallant - ly per - ish;

molto. f
grandioso
Win vic - to - ry, or in the strife gallant - ly per - ish;

molto. f
grandioso
Win vic - to - ry, or in the strife gallant - ly per - ish;

molto. f
grandioso
Win vic - to - ry, or in the strife gallant - ly per - ish;

molto. f
grandioso
Win vic - to - ry, or in the strife gallant - ly per - ish;

Yes, we will be vic-tors, or else on the field we will

Yes, they will be vic-tors, or else on the field they will

Yes, they will be vic-tors, or else on the field they will

Yes, we will be vic-tors, or else on the field, the field we'll

Yes, they will be vic-tors, or else on the field, the field they'll

Yes, they will be vic-tors, or else they will

Yes, they will be vic-tors, or else they will

Yes, they will be vic-tors, or else on the field they will

Yes, they will be vic-tors, or else on the field, the field they'll

Yes, they will be vic-tors, or else they will

Yes, they will be vic-tors, or else they will

Allegro risoluto, à la marcia.

f con spirito.

fall! If the heart of a maid you would win and wear,

fall! _____

fall! _____

fall! _____ *con spirito.*

fall! If the heart of a maid you would win and wear,

fall! _____

fall! _____

fall! _____

fall! _____

fall! _____

fall! _____

fall! _____

fall! _____

Allegro risoluto, à la marcia.

sf

f marcato. con spirito.

You must car-ry your sword in hand, Throw down the gaunt-let

You must car-ry your sword in hand, Throw down the gaunt-let

Francesca. *cresc.* then and there; You must fight for her, You must die for her,

Filippa. *mf* then and there; You must fight for her, You must die for her,

Marchesa. *mf* Yes, you must fight, fight for

Fortunio. *cresc.* Yes, you must fight, fight for

then and there; You must fight for her, you must die for her,

The Duke. *mf* Yes, you must fight, fight for

Torquato. *mf* Yes, you must fight, you must fight for

Pasquino. *mf* Yes, you must fight, you must fight for

Students. Yes, you must fight, fight for

Yield up life at her com - mand. Let's a -
 her; at com - - mand. Then a -
 her; at com - - mand. If the
 Yield up life at her com - mand. If the
 her; at com - - mand. If the
 her; at com - - mand. If the
 her; at com - - mand. If the
 at command! If the
 If the
 at command! If the
 at command! If the

way! On where our du - ty calls! Glo - ry shall car - ry to

way! On where your du - ty calls! Glo - ry shall car - ry to

ff heart of a maid you would win and wear, Glo - ry shall car - ry to

ff heart of a maid you would win and wear, You must car - ry your

ff heart of a maid you would win and wear, You must car - ry your

ff heart of a maid you would win and wear, You must car - ry your

ff heart of a maid you would win and wear, You must car - ry your

ff heart of a maid you would win and wear, You must car - ry your

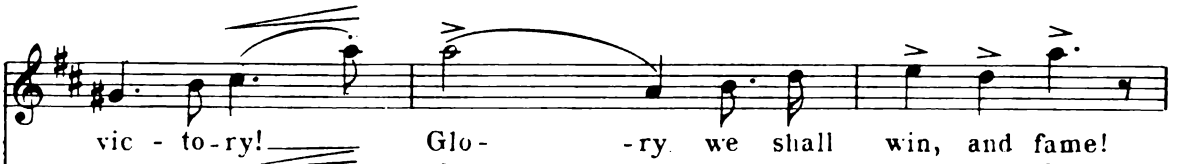
ff heart of a maid you would win and wear, You must car - ry your

ff heart of a maid you would win and wear, You must car - ry your

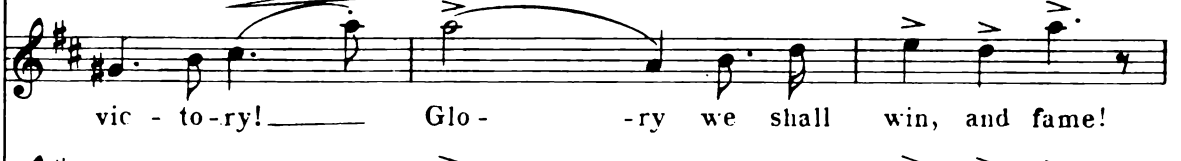
ff heart of a maid you would win and wear, You must car - ry your

ff heart of a maid you would win and wear, You must car - ry your

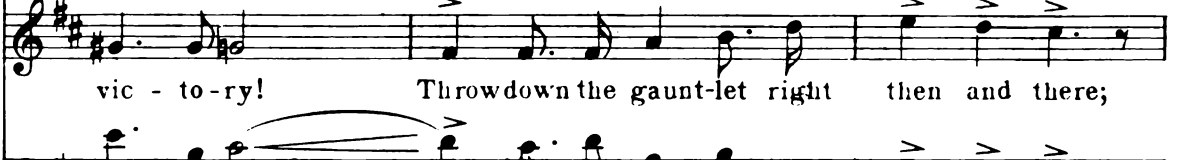
ff marcato.



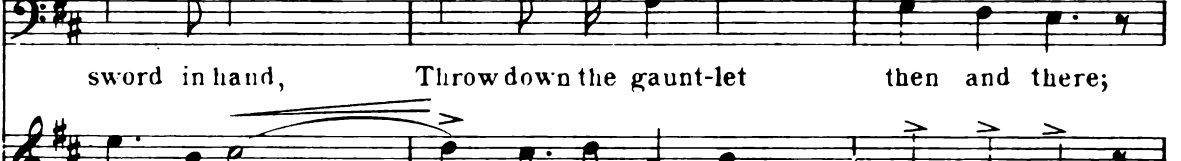
vic - to-ry! Glo - -ry we shall win, and fame!



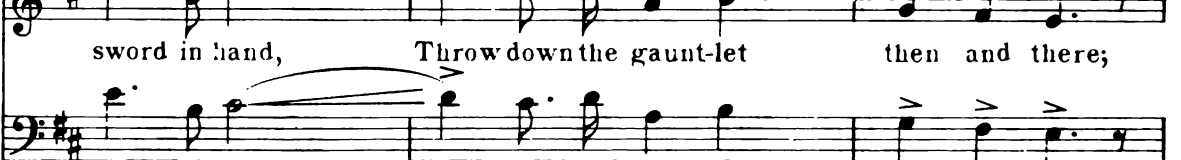
vic - to-ry! Glo - -ry we shall win, and fame!



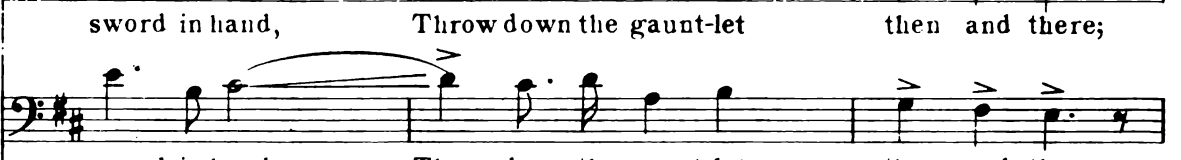
vic - to-ry! Throw down the gaunt-let right then and there;



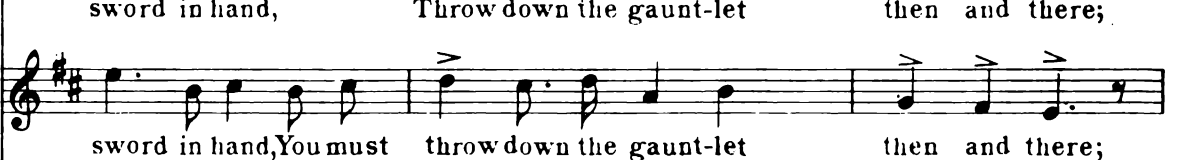
sword in hand, Throw down the gaunt-let then and there;



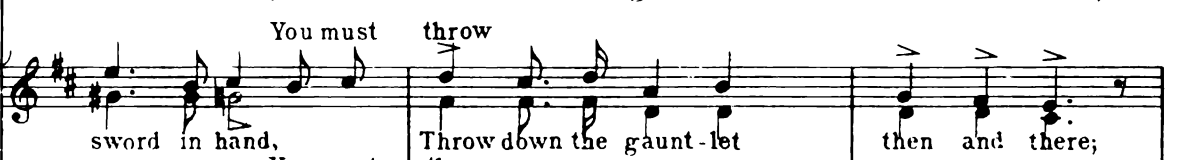
sword in hand, Throw down the gaunt-let then and there;



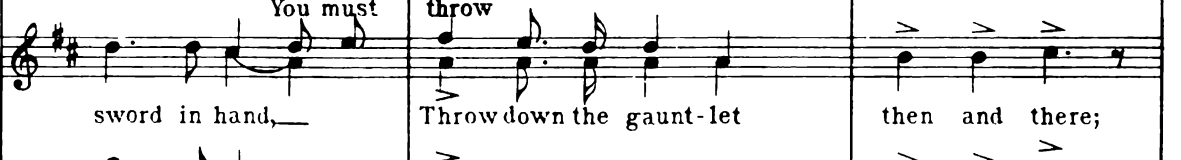
sword in hand, Throw down the gaunt-let then and there;



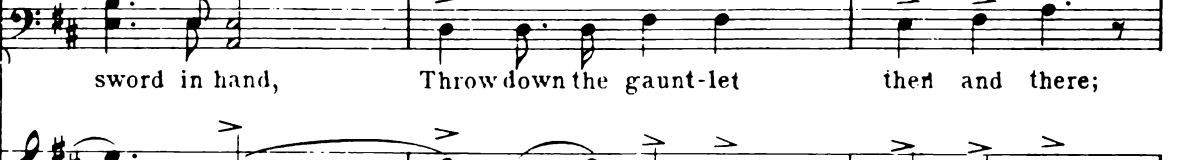
sword in hand, You must throw down the gaunt-let then and there;



sword in hand, You must throw down the gaunt-let then and there;



sword in hand, Throw down the gaunt-let then and there;



sword in hand, Throw down the gaunt-let then and there;



cresc.
 You must fight for her; you must die for her;

cresc.
 You must fight for her; you must die for her;

cresc.
 You must fight for her; you must die for her;

cresc.
 You must fight for her; you must die for her;

cresc.
 You e'en must fight for her; you e'en must die for her;

cresc.
 You e'en must fight for her; you e'en must die for her;

cresc.
 You must fight for her; you must die for her;

cresc.
 You e'en must fight for her; you e'en must die for her;

cresc.
 You must fight for her; you must die for her;

cresc.
 You e'en must fight for her; you e'en must die for her;

cresc.
 You e'en must fight for her; you e'en must die for her;

cresc.
 You e'en must fight for her; you e'en must die for her;

rall.

Yield up life at her com - mand. A - way! A - way! where glo - ry and fame a -

rall.

Yield up life at her com - mand. A - way! A - way! where glo - ry doth a -

rall.

Yield up life at her com - mand. A - way! A - way! where glo - ry and fame a -

rall.

Yield up life at her com - mand. A - way! where glo - ry doth a -

rall.

Yield up life at her com - mand. A - way! where glo - ry doth a -

rall.

Yield life at com - - mand. A - way! where glo - ry doth a -

rall.

Yield life at com - - mand. A - way! where glo - ry doth a -

rall.

Yield up life at her com - mand. A - way! A - way! where glo - ry doth a -

Yield up life at her com - mand. A - way! A - way! where glo - ry doth a -

rall.

Yield life at com - mand. A - way! where glo - ry and fame a -

rall.

Yield up life at her com - mand. A - way! where glo - ry doth a -

rall.

Yield life at com - - mand. A - way! where glo - ry doth a -

rall.

wait!

wait!

wait!

wait!

wait!

wait!

wait!

wait!

wait!

wait!

wait!

wait!

wait!

ff *a tempo. molto pomposo* *rit.* *sfz* *sfz*

End of Act I.

ACT II.

Nº-10. Opening Chorus and Barcarolle.

Moderato grazioso.

Piano.

p *pp* *espress.*

Two systems of piano accompaniment. The first system features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. Dynamics include *p* and *pp*, with an *espress.* marking. There are two asterisks (*) in the bass line.

p cresc. *f* *dim.*

Two systems of piano accompaniment. The first system continues the melodic and harmonic lines. Dynamics include *p cresc.*, *f*, and *dim.*

Chorus of Gondoliers and Citizens.

p *rall.*

O - hè! O - hè! Ah!

Two systems of vocal introduction. The first system shows vocal lines with lyrics and piano accompaniment. Dynamics include *p* and *rall.*

p. *marcato.* *pp* *rall.*

O - hè! Ah!

Two systems of vocal introduction. The first system continues the vocal lines and piano accompaniment. Dynamics include *p.*, *marcato.*, *pp*, and *rall.*

p *pp* *rall.*

O - ver the moon - lit waves we glide: O - hè! O - hè!

O - ver the moon - lit waves we glide:

Two systems of vocal introduction. The first system continues the vocal lines and piano accompaniment. Dynamics include *p*, *pp*, and *rall.*

p *pp* *rall.*

Two systems of vocal introduction. The first system continues the vocal lines and piano accompaniment. Dynamics include *p*, *pp*, and *rall.*

mf Mu - sic a - round us ech - o - ing. *cresc.* O - hè! O -

mf Mu - sic a - round us ech - o - ing. *cresc.* Oh! O -

mf Mu - sic a - round us sweet - ly ech - o - ing, round us ech - o - ing

f hè! With a gon - do - lier as guide; *pp* O - hè!

f hè! With a gon - do - lier as guide; *pp* O - hè! O - hè!

f sweet, With a gon - do - lier as guide;

mf Gon - do - lier, Gon - do - lier, O'er the sil - ver waves

mf Gon - do - lier, Gon - do - lier, O'er the sil - ver waves

mf Gon - do - lier, Gon - do - lier, come!

mf marc. il movimento.

row us so light - ly; Gon - do - lier, Gon - do - lier,
 row us so light - ly; Gon - do - lier, Gon - do - lier,
 Gon - do - lier, come, be our guide, O'er the

While the moon tints the bil - lows so bright - ly. Gon - do - lier!
 While the moon tints the bil - lows so bright - ly. Gon - do - lier!
 tide. Gon - do - lier, come, and row us a -
 Gon - do - lier, come, and guide
f marcato.

O'er the sil - ver waves row us so light - ly.
 Gon - do - lier! O'er sil - ver waves row us so light - ly.
 Gon - do - lier! O'er the sil - ver waves row us so light - ly.
 way; Yes, Gon - do - lier, come and guide us, we pray. Oh, Gon - do - lier,
 us, Come, a - way! a - way!

Gon - do - lier! Gon - do - lier! Sum-mer stars look
poco a poco dim.
 Gon- do - lier, Has - ten here! Sum-mer stars look
poco a poco dim.
 row a - way! A - way! Sum-mer stars look
poco a poco dim.
 a - way! a - way! Sum-mer stars look
poco a poco dim.

down on us smil - ing - ly, While sweet voic - es sing so be - guil - ing - ly.
 down so smil - ing, While sweet voic - es sing be - guil - ing.
 down so smil - ing - ly, While sweet voic - es sing be - guil - ing - ly.
 down so smil - ing, While sweet voic - es sing be - guil - ing.

Yes, sweet voic - es sing so be - guil - ing - ly. O - ver the moonlit waves we
 Yes, sweet voic - es sing be - guil - ing. *p* O - ver the moonlit waves we
 Yes, sweet voic - es sing be - guil - ing - ly. *p* O - ver the moonlit waves we
 Yes, sweet voic - es sing be - guil - ing. *p* O - ver the moonlit waves we

Yes, sweet voic - es sing so be - guil - ing - ly. O - ver the moonlit waves we
 Yes, sweet voic - es sing be - guil - ing. *p* O - ver the moonlit waves we
 Yes, sweet voic - es sing be - guil - ing - ly. *p* O - ver the moonlit waves we
 Yes, sweet voic - es sing be - guil - ing. *p* O - ver the moonlit waves we

glide. O - hè!

glide. — Mu - sic a - round us ech o - ing: O -

glide. O - hè! Mu - sic a - round us ech - o - ing: O -

glide. — Mu - sic a - round us sweet - ly ech - o - ing,

O - hè! Oh, beau - ti - ful night,

hè! O - - hè! Oh, beau - ti - ful night, Thou bring - est de -

hè! O - - hè! beau - ti - ful night, Thou bring - est de -

round us ech - o - ing sweet. Oh, love - ly night!

sempre dim.

light! Gon - do - lier! Gon - do - lier! Row us o - ver the

light! Gon - do - lier! Gon - do - lier! Row us o - ver the

Love - ly night! Gon - do - lier! Row us o'er sil -

ppp *rall.*

(Guido and Theresa enter in Gondola.)

Tempo di Barcarolle.

sil-ver waves.

sil-ver waves.

- ver waves.

Tempo di Barcarolle.

ff *rall.* *mf*

Guido.

p

p *rall.* *mp*

a tempo.

Oh

rall.

night, Oh beauti - ful night, Tar-ry pray; de-lay thy

rall.

a tempo.

flight, Love - ly night! For thus 'twere sweetest to

a tempo

rall.
 dream, Ev - er to dream — Neath the moon's bright beam.
 Theresa. *pp*
 Dreaming.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, marked *rall.* (rallentando). The lyrics are "dream, Ev - er to dream — Neath the moon's bright beam." The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The system concludes with the name "Theresa." and the word "Dreaming." in a smaller font.

a tempo.
P
 'Tis a night of song and love so bright, so
a tempo.
 'Tis a night of song and love!

The second system continues the vocal and piano parts. The vocal line is marked *a tempo.* (allegretto) and *P* (piano). The lyrics are "'Tis a night of song and love so bright, so" on the first line and "'Tis a night of song and love!" on the second line. The piano accompaniment maintains the eighth-note texture, with a dynamic marking of *P* in the lower staff.

fair! — O - hè! Ah!

Chorus. *pp*
 With a gon-do-lier our guide; O - hè!

pp
 O'er the sil-ver waves we glide, With a gon-do-lier our guide; O - hè!

pp
 O'er the sil-ver waves we glide, O - hè!

pp Horn.

The third system introduces a chorus. The vocal line is marked *pp* (pianissimo). The lyrics are "fair! — O - hè! Ah!" followed by the chorus: "With a gon-do-lier our guide; O - hè!". The piano accompaniment continues with the eighth-note pattern, marked *pp*. The system ends with a dynamic marking of *pp* and the word "Horn." in a smaller font.

mf
 could'st — thou — last for — ev — — — er, Then
 Theresa. *p*
 Could'st thou last for — ev — er!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase marked *mf* (mezzo-forte) and includes a triplet of eighth notes. The lyrics are "could'st — thou — last for — ev — — — er, Then". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, marked *p* (piano).

life were joy, — — — di — vine, were joy, — — — di —

The second system continues the vocal line with the lyrics "life were joy, — — — di — vine, were joy, — — — di —". It features a triplet of eighth notes in the vocal line. The piano accompaniment continues with chords and a bass line.

vine; Then life were joy di — vine!
TUTTI.
 Pit — y 'tis to part for

cresc.

The third system concludes the vocal line with the lyrics "vine; Then life were joy di — vine!". It includes a *TUTTI.* (tutti) marking in the bass line. The piano accompaniment features a *cresc.* (crescendo) marking. The system ends with a fermata over the final notes.

mf Love-songs fill the sum - mer
Theresa. 'Tis a night supreme-ly fair!

p Love and mu - sic fill the air. Ah!
TUTTI. *cresc.* for - ev - - - er!

ev - - - er!

air.

mf O'er the sil - ver waves we glide *p* With a gon - do - lier our
mf O'er the sil - ver waves we glide *p* With a gon - do - lier our
mf O'er the sil - ver waves we glide *p* With a gon - do - lier our

Guido.

f *espress.*

Night of happi-ness! Come not, oh gold - en day! Sil-ver

guide.

guide.

guide.

mf *espress.*

portando rall. molto.

cresc.

night, stay in thy flight, in thy flight. Let life glide on with the

a tempo.

rall.

colla voce.

cresc.

stream, Go not, thou love-li - est dream! The

rall.

ff

rall.

f

bright stars guide us O-ver the wa - ters glis-ten-ing,

a tempo.

rall.

pp

p
At each case - ment, Maidensto love - songs lis - ten - ing.

p
a tempo.
pp

rall.
Ah, love - ly night!

Chorus.
SOPRANO I & II.
p O - ver the moon - lit waves we
p TENOR.
O - ver the moon - lit waves we
BASS.

rall.
mp
a tempo.
p grazioso

Guido.
p O - hé!
glide
mf We have our gon - do - lier as guide.
mf We have our gon - do - lier as guide. O - hé!
p O - hé!
mf We have our gon - do - lier as guide.

A - way! O, has - ten!

cresc.
Gon - do - lier! Gon - do - lier! O'er the moon - lit waves

cresc.
Gon - do - lier! Gon - do - lier! O'er the moon - lit waves

cresc.
Gon - do - lier! Love - li - est night!

cresc.

Ad.

row us so light - ly. Gon - do - lier! Gon - do - lier!

row us so light - ly. Gon - do - lier! Gon - do - lier!

Gon - do - lier, come; be our guide, O'er the

While the moon tints the sil - ver waves bright - ly,

While the moon tints the sil - ver waves bright - ly,

tide; Gon - do - lier!

f

Ad.

Gon - do - lier! O - hè! Gon - do - lier!

Gon - do - lier! O - hè!

Gon - do - lier! Come, and row us a - way, yes, Gon - do - lier!

come, and guide us, Come,

come, and guide us, and row us so light - ly, Gon - do - lier,

come, gon - do - lier, row us so light - ly, Gon - do - lier,

come, o, gon - do - lier, row us so light - ly, row, gon - do - lier,

come and guide us, we pray; Oh gon - do - lier, row a - way!

a - way! a - way!

Gon - do - lier! Row a - way!

Gon - do - lier! Row, row, Gon - do - lier!

Row, Row a - way!

Row a - way!

A - way! Gon - do - lier! Come, a - way!

ff sonore

p soave

Gon - do - lier! Row a - way!
 A - way! A - way!
 A - way! A - way! O - ver the moon - lit waves we
 yes; Gon - do - lier! A - way! O - ver the moon - lit waves we

O - hè! O'er the la - goon so glis - ten - ing: O -
 glide. O - hè! O'er the la - goon so glis - ten - ing: O -
 glide. O'er the la - goon so bright - ly glis - ten - ing,

p espress.
pp
pp
p espress.
p espress.
p espr.

Stal - li! Stal - li!
 hè! Stal - li! Stal - li!
 hè! Stal - li! Stal - li!
 bright - ly glis - ten - ing, O'er the wa - ters so bright.

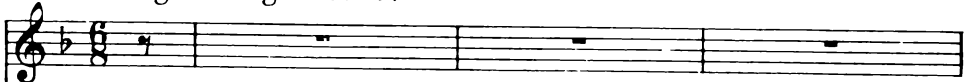
p *rall.* *più rall.* *pp*
rall. *più rall.* *pp*
rall. *più rall.* *pp*
rall. *più rall.* *pp* *ppp*

No 11. Marinesca.

Quintet.

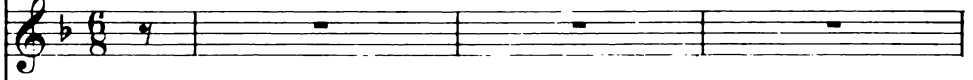
Allegretto grazioso.

Filippa.

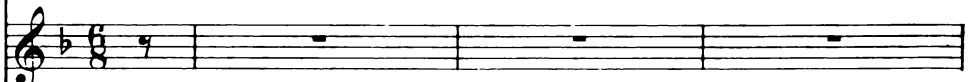


(And we'll leave Venice together.)

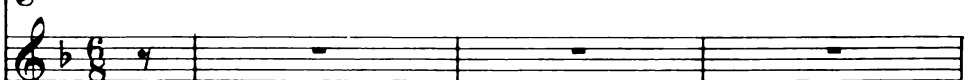
Francesca.



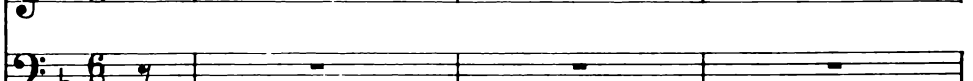
Marchesa.



Duke.



Fortunio.



Allegretto grazioso.

Piano.

Oh! come, my love, the stars are bright, A night 'tis for love and

Oh! come, my love, the stars are bright, A night 'tis for love and

song; *p* O'er waves that dance in sil-ver-y light, Our
 song; *p* O'er waves that dance in sil-ver light,
 Dance in the light, Our
 Hear my song!

p
a tempo *p*
 gon-do-la glides a - long, — Our gon-do-la glide a - long. — It
rall. *a tempo* *p*
 O - hé! We gen - tly glide a - long. — It
rall. *a tempo* *p*
 gon-do-la gen - tly glides a - long. We gen - tly glide a - long. —
rall. *a tempo* *p*
 O - hé! We gen - tly glide a - long. — It
rall. *a tempo*
 O - hé! We gen - tly glide a - long. —

rall. *a tempo* *fz*

sostenuto.
is love's hour, and its mag - ic pow'r En - fold - eth you and
sostenuto.
is love's hour for you and
for you and
sostenuto.
is love's hour, and its mag - ic pow'r En - fold - eth you and
p **>**
For

P sostenuto.

f
me; The moon is clasped in heaven's arm; Be - low them sleeps the
f
me; The moon is clasped in heaven's arm; Be - low them sleeps the
f
me; The moon is clasped in heaven's arm; Be - low them sleeps the
f
me, my own; The moon is clasped in heaven's arm; Be - low them sleeps the
f
you and for me; The moon is clasped in heaven's arm; Be - low them sleeps the

sea. — And when we meet one glance will tell thee

sea. — One glance, my own, will tell thee

sea. — One glance will tell thee

sea. — One glance will tell thee

sea. — And when we meet one glance will tell thee

espress.

p

p

p

p

p

p

p

p

all. — When lips can meet in kiss - es sweet, Why turn, my love, a -

all. — When lips can meet in kiss - es sweet, Why turn, my love, a -

all. — When lips can meet in kiss - es sweet, Why turn, my love, a -

all. — When lips can meet in kiss - es sweet, Why turn, my love, a -

Ah, why turn a - way, my love, when lips can meet; Why turn, my love, a -

ten.

ten.

way? I wait for thee, I wait,

way? *ff* O - hé! my love, O - hé! *p rull.* I wait thy gon - do -

way? *ff* O - hé! my love, O - hé! *p rull.* I wait thy gen - do -

way? *ff* O - hé! my love, O - hé! *p rull.* I wait thy gon - do -

way? *ff* O - hé! my love, O - hé! *p rull.* I wait thy gon - do -

love. *f a tempo. con spirito* Oh, come, my love, the stars are bright, O'er waves that dance in

lier. *f a tempo.* Oh, come, my love, the stars are bright, O'er waves that dance in

lier, thee I wait; Oh, come, my love, the stars are bright, O'er waves that dance in

lier, thee I wait; Oh, come, my love, the stars are bright, O'er waves that dance in

lier, I wait; Oh, come, my love, the stars are bright, O'er waves that dance in

con spirito. f a tempo.

sil-ver-y light, Our gon-do-la glides a - long, Ah! our gon-do-la glides, our
rall. *espress.*

sil-ver-y light, Our gon-do-la gen - tly glides a - long, We gen - tly, gen - tly
rall. *espress.*

sil-ver-y light, We gen - tly, gen - tly glide a - long, We gen - tly, gen - tly
rall. *espress.*

sil-ver-y light, We gen - tly, gen - tly glide a - long, We gen - tly, gen - tly
rall. *espress.*

sil - verlight, We gen - tly, gen - tly glide a - long, a - long,

rall. *legato ed espress.*

rall. *f*
 gondo-la glidesour gondola glides a - long.

rall. *f*
 glide a-long, We gen - tly glide a - long.

rall. *f*
 glide a-long, We gen - tly glide a - long.

rall. *f*
 glide a-long, We gen - tly glide a - long.

rall. *f*
 We gen - tly glide a - long.

ff a tempo. *p* *f* *pp*

Ed.

N^o 12. "Ev'ry knight must have a star."

(Song, Fortunio.)

Allegro con spirito.

Fortunio. 

Piano. 

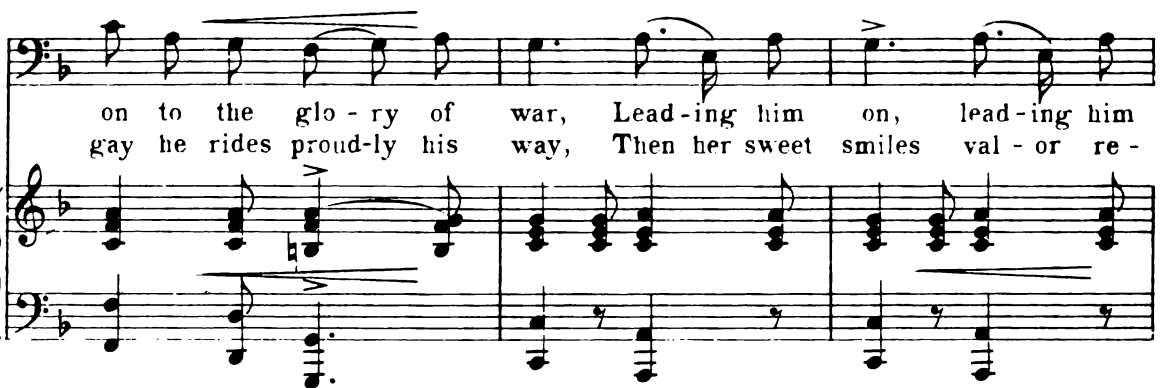
f *energico*

1. Ev - 'ry knight must have a star, Leading him on, leading him
2. And when vic - tor home - ward bound, Gallant and gay, gallant and

mf *poco marcato*



on to the glo - ry of war, Lead - ing him on, lead - ing him
gay he rides proud - ly his way, Then her sweet smiles val - or re -



on — to the fight. Naught is like a sweetheart's charm, Fir - ing the
pay — for the fray. With the thought of her to cheer, Nev - er his

ff *mf* *poco marcato*



heart and inspir-ing the arm.—'Tis her face that's e'er be-fore him, that's
heart had a moment of fear.—Then she wel-comes him she loves With a

mf quasi rall.
espress.

e'er be-fore him when dan-ger's near; Her sweet voice he ev-er can
hap-py heart, that once more they meet; Yes, she comes her he-ro to

espress.

*Lo. **

hear; In the thick of the fight It can bring him de-light.—
greet. With her glance he's re-paid For the charge that he made.—

f con energia

1-2. With lance in rest, and plum-èd crest, He

dashes in-to the fray:— Ta ra ta ta! Ra ta ta!

(Imitating Trumpet.)
crsc. marcato
rall.

ffz *rall.* *ff*

Ra ta ta ra! 'Tis his val - or that wins the day. Ah! yes! With his

Chorus.

With his *ff*

With his *ff*

With his *ff*

With his *ff*

ff rall.

a tempo con precisione *ff*

lance in rest, and plum - èd crest, He dashes in - to the fray. — Ta ra

lance in rest, and plum - èd crest, He dash - es in - to the fray. —

a tempo

lance in rest, and plum - èd crest, He dash - es in - to the fray. —

lance in rest, and plum - èd crest, He goes in - to the fray. —

a tempo con precisione

ad lib. *a tempo*

ra ta ta ta! Ta ra ra ta ta ta! 'Tis his val - or that wins the —

Wins the

Wins the

Wins the

colla voce *f a tempo* *ff*

1. 2.

day. day.

day. day.

day. day.

day. day.

1. 2.

sfz *sfz* *ff*

N^o 13. Serenade.

The Duke and Chorus.

Allegro moderato.

Duke.

Piano.

*Tempo giusto.**mf**p**mf*

Sing-ing a ser-e - nade is no light task I vow,

p

It is a knack that many lack; But I know how. First, get a lovely

dam-sel to list to your plaint; Then strike a graceful atti-tude, ar -

tist - ic and quaint. Al - ways be sure to choose a night when

there's a full moon, Then have at hand your man-do-lin and

cresc.

get it in tune. Plinky, plinky, plink, plink, plink.

SOPRANO I. II.

TENOR.

BASS.

Chorus.

Plink-y, plink-y,

Plink-y, plink-y,

Plink-y, plink-y,

f

Plink - y, plink - y, plink! plink - y, plink - y,

plink, plink, plink, Plink - y, plink - y, plink,

plink, plink, plink, plink - y, plink - y,

plink, plink, plink, plink - y, plink - y,

poco rall. *p espress.*

plink! Then you sing to her: Come, my love, o'er the moon - lit

plink!

plink!

Chorus.

TENOR. *pp*

BASS. *pp*

La la! la la la!

La la! la la la!

poco rall. *p legato ed espress.*

Horns

lea, And stray with me o'er deep blue sea. Ah! yes, *rall.*
Pietro. *p*
Pasquino. Come, o'er the lea, *p* o'er the sea. Come, ah! yes,
 Come with me, come, o'er the lea. *pp.* *rall.*
 La la la!
 La la la!

Come, my love, neath each sha - dy tree; We will be ver-y
 Come, my love, neath each sha - dy tree;
 Come away, love, with me.
 la la! la la! la la la!
 la la! la la la! la la la!

cresc.

hap - py and free. Come, love, o'er the lea, Where -
 rove so free. Where -
 We will be ver - y free.
 Theresa.
 Ver - y free, Come with me,
 la la la!
 la la la! La la la!

ff *rall.*

e'er that may be, with me.
 e'er that may be. Come, my love, come with
 Come with me, Come, my love, come with

rall. *pp*

Oh,
 La la la! la la la! La la!

poco rall. *a tempo* *mf*

Love, come with me! come o'er the sea! Then if she is a dam - o - zel,

me o'er the sea, o'er the sea. Then if she is a

me o'er the sea, o'er the sea.

poco rall. *a tempo*

come!

La la la! la la la!

poco rall. *a tempo* *imitando* *mf*

ten - der and true, She will not throw mis - siles be - low,

dam - o - zel true, She will not throw

as some girls do; But such an op - por -

things be - low, as some girls do;

f *p*

Pietro.

But such an oppor - tu - ni - ty she will.

Duke.

tu - ni - ty straightway will seize Of cul-ti - vating

seize, Cul-ti - vating charms to please.

tenderness 'mid seas, leas and trees. Yes, such an op-por-

Yes, such an op-por-

La la! la la!
La la! la la!

tu-ni-ty she straightway will seize Of cul-ti-vating

tu-ni-ty she then will seize Of wan-der-ing,

la la la la! la la la la!
la la la la! la la la la!

Theresa.

mf It is thus we're
 ten-derness 'mid seas, leas and trees. 'Tis thus we're
 of wan-der-ing o - - ver leas. Thus is
 La la! Come with me! Thus we're
 La la! Come with me! Thus we're
mf espress.

p aid-ing in ser - e - nad - ing. Plink, plink-y, plink-y,
 aid-ing in ser - e - nad - ing. Plink, plink-y, plink-y,
 aid-ing in ser - e - nad - ing. La, la!
 aid-ing in ser - e - nad - ing. La, la!
 aid - ing ser - e - nad - ing. La!
pp

plunk, plinky, plinky, plunk! let us sing! It is thus we're aid-ing in
 plunk, plinky, plinky, plunk! 'Tis thus we're aid-ing in
 aid in this ser - e -
 La! Yes, it is thus that we aid this ser - e -
 La! Yes, it is thus that we aid In this ser - e -
 La! La! Aid this ser - e -

poco a poco dim. al Fine.
 ser - e - nad - ing. Plink, plinky, plinky, plunk, plinky, plinky,
 ser - e - nad - ing. Plink, plinky, plinky, plunk, plinky, plinky,
Pasquino.
 Aid by sing - ing. Plink, plinky, plunk! Plink, plinky, plinky,
 nade *poco a poco dim. al Fine p.*
 nade By sing-ing your lay. La!
 nade By sing-ing your lay. La!
 nade, this ser - e - nade. La!

plunk. Thus we aid, un - dis - mayed, In this
 plunk. Thus we aid, un - dis - mayed, In this
 plunk! Plink-y plink-y plunk! Plink-y, plink-y, plunk! Fal la la

pp
 la! Fal la! Fal la! Fal
 la! Fal la! Fal la! Fal
 la! Fal la! Fal la! Fal

gay ser - e - nade. *pp rall.* La la!
 ser - e - nade. *pp rall.* La la!
 la! Fal la la la la!
 la! Fal la la!
 la! Fal la la!
 la! Fal la!
 la! Fal la!
 la! Fal la!

mp *pp rall.*

Nº 14. Solo and Chorus.

(Torquato and Bravos.)

Allegro moderato.

Piano.

The piano introduction consists of two systems of music. The first system features a treble and bass clef with a key signature of two flats and a 6/8 time signature. It begins with a piano (*p*) dynamic and includes a slur over the first two measures. The second system continues with a *pressando* marking, followed by a *sfz* (sforzando) dynamic and a *rall.* (rallentando) marking in the final measures.

Torquato.

(2 Bravos appear.)

Giacco - mo! Mi - chel An - ge - lo!

Torquato's first vocal line is written in a bass clef. It begins with a piano (*p*) dynamic and includes a slur over the first two notes. The piano accompaniment is shown in both treble and bass clefs, with a piano (*p*) dynamic and a *sfz* dynamic in the final measures.

(2 more Bravos appear.)

Sa - vo - na - ro - la! Ra - fa - el!

Torquato's second vocal line is written in a bass clef. It begins with a piano (*p*) dynamic and includes a slur over the first two notes. The piano accompaniment is shown in both treble and bass clefs, with a piano (*p*) dynamic and a *sfz* dynamic in the final measures.

(2 more Bravos appear.)

Ca - sa - bi - an - ca!

Young Cheru - bi - no!

TENOR.

BASS.

f

Here!

ff

Here!

The chorus vocal lines are written in tenor and bass clefs. The tenor part begins with a mezzo-forte (*mf*) dynamic and includes a slur over the first two notes. The bass part begins with a forte (*f*) dynamic and includes a slur over the first two notes. Both parts include a *ff* (fortissimo) dynamic in the final measures.

cresc. e pressando

sfz

ff

The piano accompaniment for the chorus is shown in both treble and bass clefs. It begins with a *cresc. e pressando* marking, followed by a *sfz* dynamic and a *ff* dynamic in the final measures.

ff

Dante Petrar-ca and Machia-vel - li!

fff Here!

f

fff

f

Allegro moderato. (alla breve.)

fz

p

p misterioso

1. If there is an-y sort of dis-mal crime — You would like to have com -

2. If you have rich re-lations you can spare, — We will glad-ly un-der -

mp

Chorus.

1. You would like to have com -

2. We will glad-ly un-der -

pp

pp

pp

ℳ.*ℳ.*

sotto voce *ff*

mit - ted, We will do it ev - 'ry time. De - spair! Ha!
 take them If we on - ly get our share. *sotto voce* De - spair! Ha!

mit - ted, take them, Revenge! Ha!
 mit - ted, We will do it ev - 'ry time. De - spair! Ha!
 take them, If we on - ly get our share. De - spair! Ha!

pp *l.h.* *ff*

mp

If an - y ri - val you would like to slay, come to us!
 If an - y jealous husband you'd re - move, come to us!

mp

We will give you sat - is - fac - tion, Or we will ac - cept no
 At a fair re - mu - ner - a - tion, Read - i - ly his death we'll

We will give you sat - is - fac - tion,
 At a fair re - mu - ner - a - tion,

We will give you sat - is - fac - tion, Or we will ac - cept no
 At a fair re - mu - ner - a - tion, Read - i - ly his death we'll

sotto voce

pay. 1-2. Revenge! Come to us!

prove.

1-2. Re-venge! *f* Des-pe-

pay. 1-2. Re-venge! Come to us! *f* Des-pe-

prove.

sotto voce *p* *f*

ra - does fierce Withstil - let-tos to pierce, Or with cups of cold poi - son

ra - does fierce Withstil - let-tos to pierce, Or with cups of cold poi - son

Let them trem - ble! Who - e'er the foe, We will

nice. Oh, who - e'er the foe - men be,

nice. Oh, who - e'er the foe - men be,

p

tackle them *ff* for a price. *pp* It is

ff We will tackle them in a trice, for a price. —

ff We will tackle them in a trice, for a price. —

pp

"Hist!" and "Hark!" When the night it is dark, And the ter-ri-fied watch-dogs

howl; — With dag-gers keen, We nev-er are seen, As in

poco rall.

poco rall.

f a tempo

search of our prey we prowl. Ha!

pp When the

pp It is "Hist!" and "Hark!" When the

Then

night is dark, And the watch-dogs bark,

night it is dark, And the ter-ri-fied watch-dogs howl,

rall.

comes our time for car-nage and crime.

ff con audace

We are mis-cre-ant bra - vos

colla voce

ff

ff con audace

We are mis-cre-ant bra - vos bold!

ff con audace

We are mis-cre-ant bra - vos bold! Ha

bold! Ha

ff

ff

We are mis-cre-ant bra - vos

ha! Re - venge! Ha ha! De - spair! We are mis-cre - ant bra - vos

ha! Re - venge! Ha ha! De - spair! We are mis-cre-ant bra - vos

ff

ff *rall.* *p* *ff*

bold. Ha! mis-cre-ant bra - vos bold. Ha ha!

bold. Ha ha!

bold. Ha ha!

ff *p rall.* *ff*

Nº 15. The Nightingale and the Rose.

Song, Francesca.

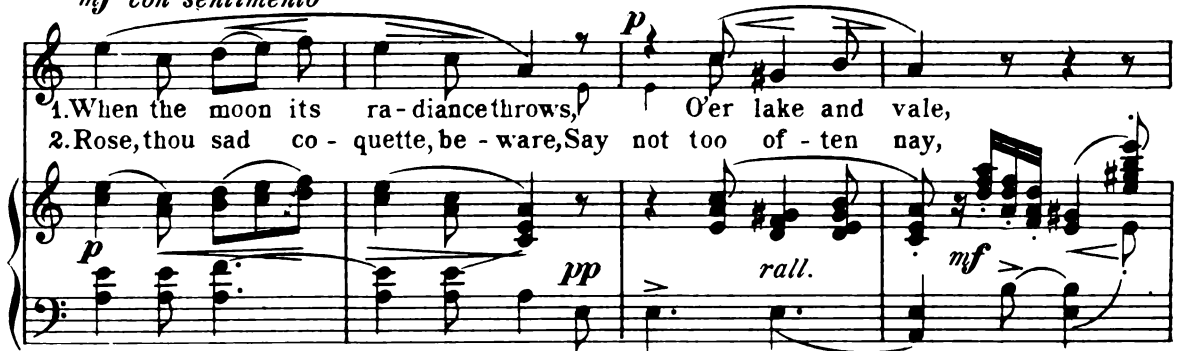
Andante.

Francesca. 

Piano. 

mf con sentimento

1. When the moon its ra-diance throws, O'er lake and vale,
2. Rose, thou sad co-quette, be-ware, Say not too of-ten nay,



To her beau-te-ous love the rose There comes the night-in-
Time will steal thy— beau-ty rare, Love will not wait for



gale: Comes to tell of a lov-er's woes, Sing-ing to— an
aye. Do not make its cour-age fail, Say-ing ev-er



dolce sostenuto

air di - vine: "Love - ly rose, O love - ly rose!
to his plea: "Night - in - gale, O night - in - gale!

rall.

*marcato la melodia
con molto espress.*

accel. cresc.

Say thou wilt be mine!
I am not for thee!

f rall.

Say thou wilt be mine!"
I am not for thee!"

rall.

cresc. ed accel.

Andante.

p dolce poco stacc.

1-2. Let thine answer, Rose, be yea,
Ere thy lover flies a - way.

ten.

ten.

p quieto

p

Fa la ia la la! Fa la la la la la la Fa la!

rall.

p pp

p

rall.

Horn.

pp

Nº 16. Duet.

Francesca and Fortunio.

Andante con moto.

Piano.

mf *cresc.* *accel.*

marcato

Francesca.

p con gran espressione.

Fortunio.

Ah, yes, I love thee; Have

stentato. *rall.* *con gran espressione.* *p.* *p.*

loved thee in all of the by-gone years, Ah, yes, I love thee; Have

You love me?

p. *p.* *p.* *p.*

loved thee with hopes and fears. Yes, a woman's

Ah! What secret is here?

f *3* *3* *accel.* *cresc.* *espress.*

heart beats in my breast, On-ly for thee. Faith-ful ever't will

Ah! Thou lov - est me? Thou lov - est

accel. *f* *3* *3* *3* *3* *accel.* *f*

me? I a-dore thee, yet im-plore thee, Hold my secret in thy

ff *con tenerezza.* *pp* *ff* *pp*

cresc.
 keep - ing: Thine for ev - er, naught can sev - er,
 'Tis in my keep - ing. Naught shall

f rall. Fate has linked our lives to - geth - er, dear!
 part. I have wandered ev - er
Allegro moderato.
allarg.
f *rall.* *Allegro moderato.* *allarg.*

E'er true to
 seeking A love en - dur - ing as thine, as thine. Faithful thou and
f *rall.* *f* *rall.* *f* *rall.*

thee, love of mine.
 true, thy love the pur - est, The most di - vine.
f *rall.* *f* *rall.* *f* *rall.*

f
Let naught divide.
Naught shall ev - er part us, Dear one of my

mf * *mf* *
E'er at thy side I'll be with thee.
soul! Dear heart, be - lieve me, My

f *mf* *mf*
My heart is thine, dear, for ev - er. Yes, thine
heart is thine for ev - er. Tell me,
mf *mf*
Listesso tempo. Listesso tempo.

(Francesca gives a rose to Fortunio.)
on - ly. *p* *rall.*
Tell me once a - gain you love me, love me on - ly. *rall.*
pp

Tempo I.
con gran espressione.

Take thou this flow'r - et, The em - blem of love budding

Tempo I.
con gran espressione.

This flow'r - et I take, dear, em - blem of love,

fresh and fair; Lest thy love fades as soon, Oh,
em - blem of love. Nay, 'twill last for e'er, Love can-not

dear one, I pray thee be - ware. I have held thine

die; Love as true as mine, as true as mine, Long I

im - age in my heart, through the long years;

sought for such a heart through by-gone years; And

pp con tenerezza

ff *fff* *Meno mosso.*

Now I smile through tears.

I a-dore thee, yet im-plore thee

now there end all doubts and fears:

I a-dore thee; I a-dore thee. My

hold my se-cret in thy keep-ing,

All my life is

heart's in thy keep-ing for ev-er!

All my life is

thine a-lone;

I give my life to thee, my own, my

thine a-lone;

I give my life to thee, my own, ah! my

own!

own!

Nº 17. March and Chorus.

Allegro à la marcia.

Poco pomposo.

Piano.

f Trumpets on Stage. *ten.* *sfz* *ten.* *ten.*

Chorus.
TENOR.

BASS.

f marcato. See! — in pomp and pride, — Our might-y,
sfz *dim.* *f poco marcato*

f See! — in pomp and
might-y Doge is draw-ing near, claiming his bride. *cresc.*

pride, — Our might-y, might-y Doge is draw-ing

near, claim - ing his bride. He'll wed - ded be right

He'll wed - ded be un - to the

ff

ff

SOPRANO I. II.

soon un - to the sea, his bride, His

sea, A ver - y chil - ly sort of bride it

It is each year, his cus - tom queer,

bride the sea. It is each year, his cus - tom queer, To

seems to me. It is each year, his cus - tom queer, To

ff

ff

sfz

a2

3

3

Più placido.

f deciso
Hail the bride, Ve - ne - tia's pride, The
wed with the boundless o - cean.
wed with the boundless o - cean.

Più placido.

ff *f accentuato*
love - ly Ad - ri - a - tic, blue and fair. Hail!
The Ad - ri - a - tic blue and
The Ad - ri - a - tic blue and

Hail! our no - ble Doge, the groom; In truth they make a most pret - ty
Hail to the bride - groom. In truth they make a pret - ty
fair. All hail the bride; For in truth they make a pret - ty
fair. All hail the bride; Yes, they make a pret - ty

cresc.

pair. pair. pair. pair.

ff *ff* *ff*

Bow be - fore them! A - dore them, The A - dore them, The

Bow be - fore them! A - dore them;

ten. *ten.*

bride - groom and bride, the groom and bride, so fair and state - ly.

groom and bride, so fair and state - ly.

groom and bride, so fair and state - ly. Tanta - ra - state - ly.

The bride - groom and bride, so fair and proud. Tanta - ra - ra!

ff

Hail His

ra! No ri - val does he own, For his bride is his a -

No ri - val does he own; a -

ff *ff*

lone. Let

Trum -

Trum -

lone. Tan-tan-ta - ra, ta - ra, ta - ra, ta - ra!

trum - pets and ta - bors tell That he draws nigh in

- - pets tell their glo -

pets will tell of their glo -

Trum - pets now are tell - ing of their

ffz

glo - ry. To voice af - fec - tion so

ry. Then let the trum - pets peal! To voice our love so

ry. Trum - pets peal! To voice our love so

glo - ry. Ta-ra, ta-ra!

Trum - pets peal! To voice our love so

ffz

real for our Doge, the bride-groom.

Marcato.
à 2. pomposo

real! Hail him! the bride-groom. Hail the bride, Ve -
f pomposo

real! Hail him! the bride-groom. Hail the bride, Ve -
f pomposo

real! Hail him! the bride-groom.

Marcato.

Yes, hail the
f pomposo

ne - tia's pride, The love - ly Ad - ri - a - tic, blue and

ne - tia's pride, All hail the bride, the most

bridel! Ve - ne - tia's pridel! The

the happy groom is

fair. Hail! Hail our no - ble Doge, the groom is

love - ly Ad - ri - a - tic, blue and fair. All hail! our Doge shall bride - groom

love - ly Ad - ri - a - tic, blue and fair. All hail! our Doge shall bride - groom

ff *ff* *ff* *ff* *grandioso*

he! All hail! All hail! Sing praises!

be. All hail! All hail! Sing praises!

he. All hail! All hail! Sing praises!

sfz *ff* *ffz* *ten.*

Sing prais-es! And

Tan - ta - ra, ta - ra, ta - ra! Sing prais-es! And

Tan - ta - ra, ta - ra, ta - ra! Sing prais-es! And

f *ff* *ffz* *ten.*

flow-ers bring to deck the bride So oid, but fair, so fair.

bring your flow'rs to give to the bride so fair.

bring your flow'rs to give the bride so fair. In pomp and

bring your flow'rs to give the bride so fair. In pomp and

dim. *f marcato.*

f

Seel _____ in pomp and pride our might- y Doge draws
 pride our might- y Doge draws nigh to
 pride, _____ in pomp and pride our Doge draws near to

nigh, claim- ing his bride.

nigh his bride. Gar-lands bring, and an-thems sing: Let
 claim his bride. Yes, gar - lands bring and let
 claim his bride. Come, — your gar-lands bring! — Your an-thems

mu - sic sound a - round And let the chime - bells ring.
 mu - sic sound a - round And let the chimes ring.
 sing! Let chimes all gai - ly

Hail! the bride, Ve - ne-tia's joy and pride! His
 Hail! un-to the love - ly bride; She's a chil - ly sort of bride, it
 ring, un-to our king! A ver-y chil - ly sort of bride, it

bride the sea. It is each year his cus - tom queer, to
 seems to me; It is each year his cus - tom queer, to
 seems to me; It is each year his cus - tom queer, to

wed with the bound - less sea.
 wed with the bound - less sea. Tan - ta - ra - ra! All
 wed with the o - cean. Tan - ta - ra, ta - ra, ta - ra! All

Three vocal parts (Soprano, Alto, Bass) and piano accompaniment. The lyrics are: "All hail them, to groom and bride, all hail! Shout and hail them, All hail them, to groom and bride, all hail! Yes, shout and hail them, All hail them, to groom and bride, all hail! Shout and". The piano part includes markings for *ten.*, *ff*, and *rall.*

Three vocal parts and piano accompaniment. The lyrics are: "sing! All hail! sing! All hail! sing! All hail!". The piano part includes markings for *allargando* and *fff*.

No 18. Finale II.

Allegro moderato. *ff marcato*

Filippa. *ff marcato* See! It

Theresa. *ff marcato* Bu - cen -

Francesca. *ff marcato* Bu - cen -

Marchesa. *ff marcato* Bu - cen -

Guido. *ff marcato* Bu - cen -

Duke. *ff marcato* Bu - cen - to - ro! Bu - cen - to - ro draws

Fortunio.

Torquato. *ff marcato* Bu - cen - to - ro! Bu - cen - to - ro draws

Pasquino. *ff marcato* Bu - cen - to - ro! Bu - cen - to - ro draws

The Doge. *ff marcato*

SOPR. I. II. *ff marcato* 'Tis now I Bu - cen -

TENOR. *ff marcato* Bu - cen to - ro! Bu - cen to - ro draws

BASS. *ff marcato* Bu - cen - to - ro! Bu - cen - to - ro draws

Allegro moderato.

Piano. *ff marcato.* *rinfz.*

comes! — Bu - cen - to - ro! Bu - cen -

to - ro! Bu - cen - to - ro! Bu - cen -

to - ro! Bu - cen - to - ro! Bu - cen -

to - ro! Bu - cen - to - ro! Bu - cen -

to - ro! Bu - cen - to - ro! Bu - cen -

ff near! See 'tis here! Bu - cen - to - ro now ap - proach - es; Bu - cen -

marcato Now my chance has come.

near! It is here! Bu - cen - to - ro now ap - proach - es; Bu - cen -

near! It is here! Bu - cen - to - ro now ap - proach - es; Bu - cen -

wed my bride, the Sea.

to - ro ap - proach - es! Bu - cen - to - ro! See! 'tis

near. It is here. Bu - cen - to - ro! now ap - proach - es, Bu - cen - See! 'tis

near. It is here. Bu - cen - to - ro! now ap - proach - es, Bu - cen -

to - ro! 'Tis here! Yes, a

to - ro! 'Tis here! Yes, a

to - ro ap - proach-es! Yes, a

to - ro ap - proach-es! Yes, a

to - ro! 'Tis here! See, 'tis here! Yes, a

to - ro! See, 'tis here! See, 'tis here! See, 'tis here! Yes, a

'Tis draw - ing near! 'Tis draw - ing near.

to - ro! See, 'tis here! See, 'tis here! See, 'tis here! Yes, a

to - ro! See, 'tis here! See, 'tis here! See, 'tis here! Yes, a

'Tis draw - ing near! See, 'tis here! Yes, a

here; 'tis here!

here! It ap - proach-es! Wed -

to - ro, now ap - proach-es! See, 'tis here! A

to - ro, now ap - proach-es! See, 'tis here! A

Allegro vivace.

bride-groom is he: He will wed the sea. Stay!

bride-groom is he, for he will wed the sea. (Goes to Duke.) This

bride-groom is he, for he will wed the sea. Hold! of the

bride-groom is he, for he will wed the sea. He will be-

'Tis my time! Hail to thee,

bride-groom is he, for he will wed the sea.

bride-groom is he, for he will wed the sea.

bride-groom is he, for he will wed the sea.

ded he will be un-to the sea.

bride-groom he'll be: He will mar-ry the sea. Hold! Of the

bride-groom he'll be: He will mar-ry the sea.

Allegro vivace.

ff agitato e

no - ble youth, be - ware, Pray of the Doge's rage be -

no - ble youth, be - ware, Pray of the Doge's rage be -

is the time our se - cret mis - sion to ful - fil. (Hold! spoken.)

no - ble youth, be - ware, Oh, have a care; I pray be -

Doge's rage be - ware! Or of your life de - spair. He is seized! In a

tray him - self. I swear; Of his life let him de - spair. He is seized! In a

might - y Doge! I must speak to thee! What would you do? Sacri -

Hol ar - rest the trai - tor, the trai - tor! A -

Hol ar - rest the trai - tor, the trai - tor! A -

Hol ar - rest the trai - tor, the trai - tor! A -

Hol ar - rest the trai - tor! A - way with him! In

Doge's rage be - ware! Let the knave be seized! A - way. Yes, a - way! In a

Hol ar - rest the trai - tor! A - way! In a

poco staccato

ware, _____ or you will a - tone. *fff*

ware, _____ or you will a - tone. *fff*

Mine _____ is the guilt a - lone. *fff*

ware, I love you well, _____ my love I own. *fff*

don-jon deep to night he'll sleep. *fff* A - way with him.

don-jon deep to night he'll sleep. Ha! *fff*

face your-self for me? _____ For me? It shall not be! *fff*

way with him! A - way with him! Hold him fast! *fff*

way with him! A - way with him! Hold him fast! *fff*

way with him! A - way with him! Hold him fast! *fff*

don-jon deep to night he'll sleep. Ah! *fff*

don-jon deep to night he'll sleep. Ah! *fff*

don-jon deep to night he'll sleep. Ah! *fff*

(Francesca seized. Documents found. Fortunio released.)

fff

Finale continued.

Moderato misterioso.

Filippa.

Theresa.

Francesca.

Marchesa.

Guido.

Fortunio.

The Duke.

Pasquino.

Torquato.

The Doge.

SOPR. I. II.

TENOR.

BASS.

Chorus.

Piano.

mf subito

Ha! ar-rest the

Ha! ar-rest the

Ah! he is no

Ha! ar-rest the

Yes, he is a

Yes, he is a

What will be his fate?

What will be his fate?

What shall be my fate? Indeed, I fear— my

Ah! fear no fate?

What will be his fate?

What will be his fate? Oh no, this shall not

trai - tor! Ah!

trai - tor! Sad we see will be his fate!

trai - tor! Sad we see will be his fate!

trai - tor! Ah!

Sor - ry his

trai - tor! Ah! Sor - ry the fate that will a -

trai - tor! Ah! how sad will be his fate? Sor - ry the fate that will a -

crese.

This can-not be!

This can-not be!

fate. *p deciso* Yes, it is true! Mine the

Lead him a-way!

be!

Seize him!

Seize him!

My child!

ff Hold him fast!

fate will be.

wait him now.

wait him now.

f *mf* *pp* *r.h.*

Detailed description: This is a page of a musical score, page 211. It features a vocal line and a piano accompaniment. The vocal line consists of several staves with lyrics in English. The lyrics include: "This can-not be!", "This can-not be!", "fate. Yes, it is true! Mine the", "Lead him a-way!", "be!", "Seize him!", "Seize him!", "My child!", "Hold him fast!", "fate will be.", "wait him now.", and "wait him now.". The piano accompaniment is written for the right hand (r.h.) and left hand (l.h.). The score includes dynamic markings such as *p* (*p deciso*), *ff*, *f*, *mf*, and *pp*. There are also performance instructions like *r.h.* and *l.h.*. The music is in a key with one sharp (F#) and a 2/4 time signature. The score is arranged in a system of staves, with the vocal line at the top and the piano accompaniment at the bottom.

mf
I'll not be -

mf
treason! But I will not, I'll not confess the

p
Silence keep!

mf (Denouncing A. Fortunio.)
No! I believe it is he.

mf
No, this sacrifice shall not be for

mf
I pray, spare him!

lieve — his the trea - - - son. No! For this deed he must

No! For this deed he must

rea - son. The guilt is mine!

Pray, — si-lence keep!

Ay, — I be-lieve his the trea - son. This lad, it

me, for me! This must not be.

Spare — him, I pray!

f l.h.

have some good rea - son. His is no guilt, and no
 have some good rea - son. His is no guilt, and no
f deciso
 I am guilt - y a - lone. Mine the
 can not be. *f deciso*
 Nay; the trea - son is mine.

p
 Whose can
p
 Whose can
p
 Whose is

trea - - - - son.

trea - - - - son.

er - - - - ror; I a - wait now my

Nay, the guilt is not thine.

Nay, the guilt is not thine Nay.

Mine the deed! To him pray give no heed. Give no

Seize him!

Seize him!

My child!

Seize him!

be the crime?

be the crime?

the crime?

f *cresc.*

mf O, hap-less fate! fate. With-out ter-ror Calm-ly I
mf O, hap-less fate! fate. With-out ter-ror Calm-ly I
ff fate. With-out ter-ror Calm-ly I
p Nay the guilt is not thine. Calm-ly he
mf His is not the guilt: No, no, no! Calm-ly he
ff heed! Mine was the deed; Mine be the
p He is guilt-y a-lone, a-lone.
p He is guilt-y a-lone, a-lone.
p Pray, give him re-lease. Ah, my poor
 Now off to the jail.
p Yes, a-way to the cell.
mf Yes, a-way to the cell.
p Yes, a-way to the cell.
mf Yes, a-way to the cell.

rall. *f* Ah!

rall. *f* Ah!

rall. *f* Ah!

wait what-ev-er fate may be mine. — It is for

waits what-ev-er fate may de - sign. — It is for

waits what-ev-er fate may be. — 'Tis not

fate, what-e'er a - wait, Mine the fate! — No!

rall. *f* Come a-way! No more de -

rall. *f* Come a-way! No more de -

rall. *f* child! what hap-less fate will be thine! — They'll not de -

rall. *f* Come a-way! No more de -

rall. Come a-way!

rall. Come a-way!

rall. Come a-way!

rall. Come a-way!

rall. e cresc.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano or alto clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into several systems. The first system shows the vocal line with lyrics and performance markings like 'rall.' and 'f'. The second system continues the vocal line with lyrics and performance markings. The third system shows the vocal line with lyrics and performance markings. The fourth system shows the vocal line with lyrics and performance markings. The fifth system shows the vocal line with lyrics and performance markings. The sixth system shows the vocal line with lyrics and performance markings. The seventh system shows the vocal line with lyrics and performance markings. The eighth system shows the vocal line with lyrics and performance markings. The ninth system shows the vocal line with lyrics and performance markings. The tenth system shows the vocal line with lyrics and performance markings. The eleventh system shows the piano accompaniment with performance markings like 'rall. e cresc.'.

me!

me!

mf love this sac - ri - - fice is made; Glad - ly I

me.

he.

no! No, this nev - er can

lay.

lay.

lay.

lay.

p

die for one I love more than my life. What-ev- er

be! 'Tis for me! No! It shall not be! Mine is the

The musical score is written in E major (three sharps) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand melody with chords and a left-hand bass line with a steady eighth-note accompaniment. The lyrics are: "die for one I love more than my life. What-ev- er be! 'Tis for me! No! It shall not be! Mine is the".

cresc.
 fate may me a - - wait, I am re-paid e - ven to
 He is re-paid.
 guilt; so be mine the fate. E'en be it
p
 Give him no aid!
p
 Give him no aid!
p
 O, give him aid!
p
 Give him no aid!

cresc.
ff *mf*

Can it be Guilt - y is he?
 Can it be Guilt - y is he?
 death, I would go with a heart un - dis - mayed.
 'Tis not true! 'Tis not true!
 Can it be?
 death I'll give thee aid!
 He's the guilt - y
 He's the guilt - y
 He's the guilt - y
 What fate for him can wait?
 What fate for him can wait?
 What fate for him can wait?

ff
ff
ff
ff
mf
mf
mf
ppduolo
ppduolo
ppduolo
l. h.

mf Agitato.

If I die, one and all, I pray you, my dear one to tell It was be-

p
We will tell.

Loved me well.

p
Ring his knell.

p
Ring his knell.

one.

p
We will tell.

one.

p
We will tell.

one.

p
We will tell.

accel.

Agitato.

rall.
All we will tell. Ah, yes! he

ff rall. cause I have loved, and loved too well *rall.* Ah ne! yes! it

rall. All we will tell. Ah, yes! it

rall. All we will tell. Ah, yes! he

rall. She loves me well. Spare him, I
All we will tell. Ah, yes! he

rall. All we will tell. Ah, yes! he

rall. All we will tell. Ah, yes! he

rall. Yes, ring his knell! Ring!
Ah, yes! it
Ah, yes! it
It

ff *x2.* *rall.* *e.* *rall.*

Maestoso marcato.

dies for love a - - lone; He is
dies for love a - - lone; He is
is for love, for love a - lone, That my
is for love, for love a - lone, Is it for
dies! 'Tis for love a - - lone; Can it
pray the fault I own. Yes, the fault is mine a -
dies for love a - - lone, a - lone.
dies for love a - - lone, for love a - lone and the fault he
dies, dies for love a - - lone.
dies for trea - son a - - lone.
love a - lone.
is for love, for love. So young and
is for love, for love. Ah, so young and
is for love, for love. Ah, so young and

Maestoso marcato.

ff grandioso

guilt - y; to the world he doth own. Glad-ly his
 guilt - y; to the world he doth own. Glad-ly his
 trea - son to the world free-ly I own. Glad-ly my
 me that his guilt he now free-ly doth own? Glad-ly his
 he? Can it be guilt-y is he? Glad-ly his
 lone. This sac - - ri - - fice nev-er shall be. No, I
 Yes, it must be, guilt-y is he. To a
 own. Yes, it must be, guilt-y is he. To a
 My poor child; yes, my child guilt-y must be. I yet will
 It is true, most true, guilt-y is he. Yes, to a
 fair, so young is he, guilt-y to be; Glad-ly his
 fair, so young and fair is he, guilt-y to be; Yes, life he'll
 fair so young is he, guilt-y to be; Yes, life he'll

accel.

life he'll give That one he loves may live. 'Tis for his

life he'll give That one he loves may live. 'Tis for his

accel.

life I'll give That one I love may live. —

life he will give That one he loves may live. —

accel.

life he'll give That one he loves may live. 'Tis for his

yet will save her. Her pre - cious life I'll save. This shall not

accel.

don - jon with him a - way; to a deep donjon keep, With him a -

don - jon with him a - way; to a deep donjon keep, With him a -

accel.

save her, save her from ev - er - y per - - il.

accel.

don - jon with him, a don - - jon keep, most deep.

life he'll give

accel.

life he will give that one he loves may live. —
loves may live.

glad - ly give, that one he loves so well may live. With him a -

accel.

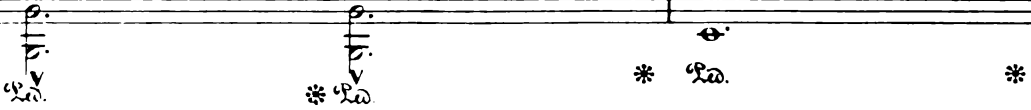
glad - ly give. She, he loves so well, may live. With him a -

accel.

love, 'Tis for his love His life he
 love, 'Tis for his love His life he
 'Tis for my love, 'Tis for my love! Lead me a -
 'Tis for his love, 'Tis for his love! His life he
 love, For his love! His life he
 be, The guilt is mine. My darling's
 way, And make no more de - lay. He is the trai-tor.
 way, And make no more de - lay. He is the trai-tor.
 Ah, my poor child! You I will save.
 With him a-way! Make no de-lay.
 With him a-way! Ah! Make no de-lay. Off to the
 way. With him a-way! Away. Make no de - lay! Make no de-lay. Off to the
 way. With him a-way! Away. Make no de - lay! Make no de-lay. Off with her to the

molto f
 l.h.

yields for his love. yields for his love. way! Thus my foud love doe I prove. yields. Thus his foud love does he prove. yields for his love. life I will save, or my own shall a - tone, shall a - tone. Yes, in a don-jon keep This night he shall soundly sleep. Yes, in a don-jon keep This night he shall soundly sleep. Yes, I'll save her, I swear, That I de - clare. Naught shall save him, I swear, That I de - clare. jail! Yes, off to the jail. jail! Yes, off to the jail. jail! Yes, off to the jail. grandioso. rall. l.h.



The image displays a musical score for Act II, consisting of 11 systems of staves. The first ten systems each contain five staves, likely representing vocal parts and a piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The final system (the 11th) features a piano introduction with a treble and bass clef. It includes dynamic markings such as *rall.* (ritardando) and *ff* (fortissimo), and concludes with a double bar line and a fermata.

ACT III.

Nº 19. Carnival Scene.

Filippa, -Chorus.

Allegro. Ob. & Cl.

Piano. *p* *mf* *f*

Ho - la!

Ho - la!

To the fête!

To the fête!

To the fête!

To the fête!

To the fête!

To the fête!

ff *a 2.*
 Come we all un - to the mer - ry wed - ding - fê - te.
 We come un -

f
 Come!
pesante.
grazioso.

We join the mer - ry wed - ding - fê - te,
 We
 to the wed - ding - fê - te. Come to the fê - te!

We come to the fê - te!

This night in pomp and state. Ah!
 The Countess fair will mate, Sing and
 The Countess fair will mate, So gai - ly sing,

Ho - la! Sing and

dance, for car - ni - val is king to - night.
 dance, for joy reigns to - night.
 sing gai - ly; joy reigns to - night.
 dance, for joy reigns to - night.

p Car - ni - val is king to - night,
 Car - ni - val is king to - night,
 Yes, car - ni - val is king to - night,
 Let joy reign to -

p subito.

night.
 night. Let song reign!
 Car - ni - val is king! This ver - y eve she'll choose her swain;
 night. Yes, this ver - y eve she'll choose her swain;

Fortune be - tide them!
 Luck be - tide them!

Bridegroom and bride!
 Bridegroom and bride!
 Hail! bridegroom and bride, For - tune be - tide!

For - tune be - tide them!

f marc. Come! so
 Come to the fête! Car - ni - val is king to -

f marc. Yes, come, for car - ni - val is king to - night. Come, for

f marc. Come to the fête! Yes, come, for

shout and sing!
 night, and sing!

car - ni - val is king to - night.

car - ni - val is king to - night, Car - ni - val is king to - night.

Hap - py the bride! Hap - py the groom and bride! Let's greet them, *rall.*
 Hail! the bride, Hap - py bride! Let's greet them, *rall.*
 Hap - py the bride! Hail bridegroom and bride! Let us greet them, *rall.*
 Hail! the bride. Hap - py bride! Let's greet them, *rall.*

Car - ni - val is reign - ing, *mf.*
 joy's reign - ing. See the
 joy's reign - ing. See the bride
 joy's reign - ing. See *a.l.t.*

rall. **Filippa.**
 here, *rall.* Now the
 Countess fair is drawing near, is here. Yes, she is here, is here.
 is near. Yes, she is here, *rall.*
 the bride! Yes, she is here, *rall.*

Allegretto.

man - do - lins are tinkling sweet to hear, And the sil - ver stars are twinkling

We hear!

We hear!

Allegretto.
poco rubato

We hear!

poco stacc.

bright and clear; Lu - na floats a - bove, so fair and queen - ly; Smil - ing

So clear!

So clear!

So clear!

f grazioso

down up - on the world se - rene - ly. Hark! the night - in - gale is sing - ing

grazioso

legg.

soft - ly there; One can hear its mu - sic ring - ing on the air; And a

pp
'Tis there! The air!

pp
'Tis there! The air!

pp
'Tis there! The air!

legg.

message un - to me 'tis bringing, Oh, so sweet of love, that reigneth ev - 'ry -

pp espress.
Love is reign - ing ev - 'ry -

pp espress.
Love is reign - ing ev - 'ry -

pp espress.
Love is reign - ing ev - 'ry -

p

1.

where.— This night, so bright; I the swain must name. Who my

where.—

where.— This night so bright;

where.— This night so bright;

f *p*

mf. *mf.*

3

hand will claim; This night, so bright. One I choose, and one re -

She'll choose

This night, so bright; She'll choose

This night, so bright; She'll choose

p. *mp espr.*

mf. *mp espr.*

mf. *mp espr.*

f *mp*

3

fuse. _____ This night my heart is singing in its
 him. _____ This night, so bright!
 him. _____ This night, so bright!
 him. _____ This night, so bright!

mf
mf
p
p

joy a hap-py bride, My heart is singing gai-ly. Fa la,
 Fa la.
 Fa la.
 Fa la.

f
rall.
p rall.
p rall.
p rall.
rall. p

f *mf* *p* *p* *p*

Fa la! Ah! Ah! Ah! Ah! Ah! Ah! Now the
 la. Fa la! Fa la!
 la. Fa la! Fa la! Fa la!
 la. Fa la!

p leggiero. *p*

CODA.

D. C. al Coda.

mf *p*

where... This night, so bright, I the swain will name Who my
 where...
 where...
 where...

CODA.

mf *l.h.* *mf*

hand will claim; This night, so bright, My heart is sing-ing Fa la la!

rall. *l.h.* *p a tempo.* *rall.* *colla voce. f a tempo.* *ff*

Nº 20. Duet and Chorus.

(The Duke, Pasquino and Bravos.)

Tempo di Bolero.

Piano.

The Duke.

Pasquino.

1. Zum, zum, zum,

2. Zum, zum, zum,

1. We are ver - y poor mu - sicians. Zum, zum, zum,

2. If you're fond of gay toc - ca-toes. Zum, zum, zum,

zum, zum, zum, zum, zum. With me - lod - ic ex - hi - bitions. Zum, zum, zum,
 zum, zum, zum, zum, zum. If you like se - vere so - na - tas. Zum, zum, zum,

zum, zum, zum, zum, zum.
 zum, zum, zum, zum, zum.

Zum, zum, zum,
 Zum, zum, zum,

TORQUATO and BRAVOS.

Zum, zum, zum, zum.

Zum, zum, zum, zum.

ff

zum, zum, zum, zum, zum. List to the twang and squeak In -
 zum, zum, zum, zum, zum. You on-ly need make choice And

zum, zum, zum, zum, zum. List to the twang and squeak In -
 zum, zum, zum, zum, zum. You on-ly need make choice And

Zum, zum, zum, zum, zing, zum, zing,
 Zum, zum, zum, zum, zing, zum, zing,

ff

a tempo

voked by our tech-nique.
 we will give them voice.

mf

voked by our tech-nique. Our tunes, ver - y grave and gay, we
 we will give them voice. A most com-pli - ca - ted score we

f
 zum.
f
 zum.

a tempo

List to our strings in - tone with
 An - y - thing you may please we
 play a - way. So gay - ly
 do a - dore. So gay - ly

Um ta ra ra ra,
 Um ta ra ra ra,

, poco stacc.

moan and groan. List to the squeak - ing, shriek - ing
 play with ease. List to our mu - sic mys - tic!
, poco stacc.

we play. List to the squeak - ing, shriek - ing
 we play. List to our mu - sic mys - tic!

Um ta ra ra ra, Zing,
 Um ta ra ra ra, Zing,

In - stru - ments so creak - ing, Dil - le - tan - te chaps are
Is not this ar - tist - ic? Truth it has a subt - le

In - stru - ments so creak - ing, Dil - le - tan - te chaps are
Is not this ar - tist - ic? Truth it has a subt - le

zum, zing, zum, zing,
zum, zing, zum, zing,

we. Oh! sure - ly our tunes har - mon - ic
charm. Oh! read - i - ly you'll be grant - ing

we. Oh! sure - ly our tunes har - mon - ic
charm. Oh! read - i - ly you'll be grant - ing

zum. Um ta ra ra ra, plink, plink,
zum. Um ta ra ra ra. plink, plink,

poco stacc.

Are an aes-thet-ic ton-ic, All who can hear us must a -
 These mer-ry airs en-char-ting, All crit-i-cis-ms must dis -

poco stacc.

Are an aes-thet-ic ton-ic, All who can hear us must a -
 These mer-ry airs en-char-ting, All crit-i-cis-ms must dis -

plunk, plink, plunk, plink,
 plunk, plink, plunk, plink,

gree. Zum, zum, zum, zum, zum, zum, zum, zum. Um ta ra ra ra
 arm. Zum, zum, zum, zum, zum, zum, zum, zum. Um ta ra ra ra

gree. Zum, zum, zum, zum, zum, zum, zum, zum. Um ta ra ra ra
 arm. Zum, zum, zum, zum, zum, zum, zum, zum. Um ta ra ra ra

plunk! zum, zum, zum, zum. Oh!
 plunk! zum, zum, zum, zum. Oh!

f allargando

1 - 2. All the day we

f allargando

1 - 2. All the day we

mf poco stacc.

sure - ly our tunes har - mon - ic Are an aes - thet - ic ton - ic.

mf sostenuto

All the day we

f marcato molto

play our tunes, grave and

play our tunes, grave and

All who can hear us must a - gree, All who hear us must a - *dim.*

play our tunes so

1.
 gay. Zum, zum, zum, zum, zum, zum, zum, zum, zum, zum.
 gay. Zum, zum, zum, zum, zum, zum, zum, zum, zum, zum. *f* If you're

mf
 gay. Plink, plunk.
 gay. Plink, plunk.

1.
mf
 gay. Zum, zum, zum, zum, zum, zum, zum, zum. *p* Plink, plunk, zum, zum.
 gay. Zum, zum, zum, zum, zum, zum, zum, zum. *p* Plink, plunk, zum, zum.

mf
 gree. Zum, zum, zum, zum, zum, zum, zum, zum. *p* Plink, plunk, zum, zum.
mf
 gay. Zum, zum, zum, zum, zum, zum, zum, zum. *p* Plink, plunk, zum, zum.
 zum, zum, zum.

2.
mf
 gay. Zum, zum, zum, zum, zum, zum, zum, zum. *p* Plink, plunk, zum, zum.
mf
 gay. Zum, zum, zum, zum, zum, zum, zum, zum. *p* Plink, plunk, zum, zum.
sfz

N^o. 21. Serenade.

The Marchesa and Cavaliers.

Moderato.

Marchesa. *f* Wild bird that

Piano. *mf r.h.* *p*

marc. il movimento.

sing - eth From yon shad - ed bower, — *cresc.* What says thy

mu - sic That bids my spir - it dream? *ff marcato*

p That bids my spir - it dream? *mf* And what says the

mp *p*

mes - sage Of each bright flow - er, Bloom - ing, per -

cresc.

fum - ing, If love is not the theme? A ser - e -

f rall. *p* *p espress.*

TENOR.
p sotto voce
List to me, la - dy!

BASS.
p sotto voce
List to me, la - dy!

Male-Chorus.

f rall. *p sotto voce*

nade they are bring - ing, Gay cav - a - liers sweet - ly sing - ing

Wake from thy dream - ing; And deign thou to hark - en, While

Wake from thy dream - ing; And deign thou to hark - en, While

I love their mu - sic. Hark! It is of love they are
 I sing to thee. The stars watch are keeping, Bright is their
 I sing to thee. The stars watch are keeping, Bright is their

mp

mf

sing-ing. Ah, the night is love - ly, filled with song. —
 beam-ing, For thee I live! Oh, give one thought to me. —
 beam-ing, For thee I live! Oh, give one thought to me. —

rall.

rall.

rall.

f colla voce.

sfz

Tempo I.

Beneath thy lat - tice, here, I wait, Thy

mf

Tempo I.

marc. il movimento.

Beneath thy lat-tice here we

mf

f *espress.*

Guido. Wild bird that sing - eth From
 For thee, For thee on - ly, sad and lone - ly,
 fair face to see.
 wait for thee.

p *mf*

cresc.

you shad - ed bow - er, What says thy mu - sic That
 Darling, I am wait - ing, For thee watch - ing, Thy

cresc.

bids my spir - it dream?
 face fills my dream, my

ff *f*

Hear our song, O fair - est la - dy, At lat - tice shad - y!
 Hear our song, O fair - est la - dy, At lat - tice shad - y!

p.
 A ser-e-nade for me! Ah,
 dream!

p.
 Our ser-e-nade we bring to thee.
p.
 Our ser-e-nade we sing un-to

mf
 what says the mes-sage Of each bright flow-er,
 For thee on-ly, sad and lone-ly, Darling we are wait-ing: We
 thee. We

mf

cresc.
 Bloom-ing, per-fum-ing, If love is not its theme?
 wait for thy com-ing. Yes, Oh, list to me,
 wait for thy com-ing. Yes, Oh, list to me,

cresc.
f
p.

espress.

A ser-e - nade they are bring - ing, Gay cav - a - liers sweet - ly
 la - dy! Wake from thy dream - ing; And deign thou to
 la - dy! Wake from thy dream - ing; And deign thou to

sing - ing; I love their mu - sic, Yes, I love their mu - sic
 hark - en While I sing to thee. The stars watch are
 hark - en While I sing to thee. The stars watch are

sweet to hear: It is of love they are sing - ing. Ah! the night is
 keep - ing; Bright is their beam - ing; For thee I
 keep - ing; Bright is their beam - ing; For thee I

love - ly, love - ly filled with - song. *p*

live! Oh, give one thought to me. *p* Be-neath thy lat-tice, here, I

live! Oh, give one thought to me. *p*

wait. *p* Ah, ev-'ry voice sings to

Be-neath thy lat-tice, here, we wait. *p*

We wait!

Meno mosso. *mf* me Of one I ten-der-ly yearn to see. *dim.* *rall.* *pp*

List to me, la - dy; Wake from thy dream, thy dream. *mf* *dim.* *rall.* *p*

List to me, la - dy; Wake from thy dream, from thy dream. *mf* *dim.* *rall.* *p*

List to me, la - dy; Wake from thy dream, from thy dream. *Meno mosso.* *dim.* *rall.* *pp*

N° 22. Will-o'-the-wisp Song.

(AUBADE.)

Francesca.

Allegro moderato.

Francesca.

Piano

mf marcato il movimento

p

mf

Trav' - ler wan - der - ing

espress.

p

wea - ri - ly In a star - less night,

poco cresc.

p con sentimento

How your heart bounds with joy When you

p

see yon - der dis - tant light Shin - ing as a guid - ing

star, Bright with fair - est ray; Beck - ons

cresc.

poco cresc.

cheeri - ly from a - far, But lead - ing you a - stray.

poco rali.

f.

pp

Poco più animato e grazioso.

Ah! see! there! Ah!

mp

cresc.

'Twill lead you on and on, at last de-ceive you. Oh

La. * La. * La. *

see, there! Ah! 'Twill lead you on and on, and then be-

La. * La. *

gone.

f *p*

frall.

Ah! Ah!

colla voce

Tempo I.

mf
Trav' - ler wander - ing wea - ri - ly, Ah! be - ware — of

legato
p
♯

love; For its star soon will

espr.

fade; Vain - ly, vain - ly its light you trace: Be -

ware! Bright its

mf
p

kind - - ly grace, Though it leads you

rall. *Cadenza* *p*

from a - far To a rest - ing place. Ah! Ah!

rall. *f* *à misura*

Ah! Ah!

pp *f* *tr*

Ah! Ah! Ah!

tr *espress.*

Ah! Ah!

Ah! Ah! Ah!

p.l.h.

Nº 23. Duet.

Francesca and Fortunio.

Andante cantabile.

Francesca.

First system of the musical score. The vocal line for Francesca is on a single staff with a treble clef, starting with a whole rest. The piano accompaniment is on two staves (treble and bass clefs) with a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The piano part begins with a piano (*p*) dynamic and includes markings for *con espr.* and *poco rit.* The system concludes with a *a tempo.* marking.

Piano.

Second system of the musical score. The vocal line for Francesca begins with the lyrics "Dwells an image in my heart; It nev-er will de-part:". The piano accompaniment continues with a piano (*p*) dynamic and *con espr.* marking. The system concludes with a *cresc.* marking.

Third system of the musical score. The vocal line for Francesca begins with the lyrics "One true love I own, My life is hers a-lone.". The piano accompaniment continues with a piano (*p*) dynamic and *cresc.* marking. The system concludes with a *cresc.* marking.

Fourth system of the musical score. The vocal line for Francesca begins with the lyrics "Glad-ly for me, for me she would have died, And she a-". The piano accompaniment continues with a piano (*p*) dynamic and *allarg.* marking. The system concludes with a *ff* marking.

Fifth system of the musical score. The vocal line for Francesca begins with the lyrics "lone I love; She shall be my bride.". The piano accompaniment continues with a piano (*p*) dynamic and *espress.* marking. The system concludes with a *espress.* marking.

(Aside.)

Fortunio.
poco agitato

He speaks of my de - vo - tion.
Nev - er shall I find such love and such de - vo - tion.

l.h. mf poco agitato.

f.

Yes; go set her free; She loves but
Yes; she shall be free, shall owe her life, her life to

pressando.

p (Removing her mask.) *f*

thee. Be-hold!
me. To res - cue her, to her, to her I fly.

p dolce.

espr. e poco marcato

Would you see her now? 'Tis I!
Ah! what do I see? 'Tis she! My Frances - ca

accel.

Yes, there's naught to fear. What hap-pi-
here? Thou of all most dear! Ah, what
ness once more to see thee near, Of all most dear to me.
joy once more to see thee near, Of all most dear to me.

mp con tenerezza.
Thy face so dear to me shall be en-shrined.
mp con tenerezza
Thy face so dear to me shall be en-shrined.

mp sostenuto.
marcato la melodia.

Safe in thine arms at last, True love I find.
Safe in thine arms at last, True love I find.

accel. *cresc.* *cresc.* *cresc.*

f con passione.

Ah, dream of perfect joy, Ev - er to

f con passione.

Ah, dream of perfect joy, Ev - er to

cresc.

bide Thro' all the storms of life

cresc.

bide, Ah, dream of perfect joy, Thro' the storms of life to be e'er

cresc.

rall.

rall.

Here at thy side.

ff rall.

Here at thy side.

a tempo

poco a poco dim.

ff rall.

mp

marc. e con espr.

pp

pp

ten.

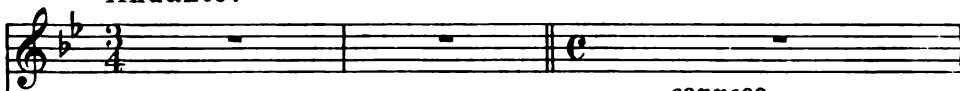
ppp ten.

mp

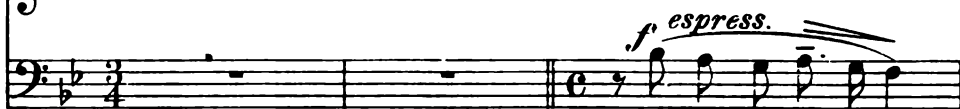
N^o 24. Finale III.

Andante.

Francesca.



Fortunio.



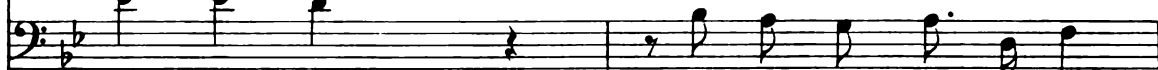
Andante.

I will return to thee,

Piano.



I will re-turn to thee, to



home of mine.

E'en were thine a - zure skies



thee, Home, so dear, of mine.

espress.

Yes, mem - o - ry still would my heart en -



less di - vine.

Mem - o - ry still would my heart enthrall;

*marc. la Melodia.*

Francesca. *ff*
 thrall; I would find thee more fair than all. Wel-come to me ev-'ry

Filippa. *ff*
 Wel-come to me ev-'ry

Theresa. *ff*
 Wel-come to me ev-'ry

Marchesa. *ff*
 Wel-come to me ev-'ry

Fortunio. *ff*
 I'd find thee more fair than all. Wel-come to me ev-'ry

Guido. *ff*
 Wel-come to me ev-'ry

The Duke. *ff*
 Wel-come to me ev-'ry

Torquato. *ff*
 Wel-come to me ev-'ry

Pasquino. *ff*
 Wel-come to me ev-'ry

Students.
 Wel-come to me ev-'ry

Chorus.

ff marc.

song - bird sings; Wel - come to me ev-'ry zephyr brings. Ah!

song - bird sings; Wel - come to me ev-'ry zephyr brings. Ah!

song - bird sings; Wel - come to me ev-'ry zephyr brings. Ah!

song - bird sings; Wel - come to me ev-'ry zephyr brings. Ah!

song - bird sings, a welcome; Wel - come to me ev-'ry zephyr brings. Ah!

song - bird sings; Wel - come to me ev-'ry zephyr brings. Ah!

song - bird sings; Wel - come to me ev-'ry zephyr brings. Ah!

song - bird sings, a welcome; Wel - come to me ev-'ry zephyr brings. Ah!

song - bird sings; Wel - come to me ev-'ry zephyr brings. Ah!

mf Re-turn!

mf Re-turn!

mf Re-turn!

mf *mf* *f* *f* *mf* *mf* *f* *f* *p* *p* *f*

accel. *accel.* *accel.* *accel.* *accel.* *accel.* *accel.* *accel.* *accel.* *accel.* *accel.*

I'll re - turn to thee, Home of mine! Wher-e'er I wan-der,
 Yes, I will return to thee, Home of mine! Wher-e'er I wan-der,
 Yes, I will return to thee, Home of mine! Wher-e'er I wan-der,
 I'll re - turn to thee, Home of mine! Wher-e'er I wan-der,
 Yes, I will return to thee, Home of mine! Wher-e'er I wan-der,
 Yes, I will return to thee, Home of mine! Wher-e'er I wan-der,
 Yes, I will return to thee, Home of mine! Wher-e'er I wan-der,
 Yes, they will return to thee, Home di - vine! Wher - e'er we
 Yes, they will return to thee, Home di - vine! Wher - e'er we
 Yes, they will return to thee, Home di - vine! Wher - e'er we

wher-e'er I wan - der, My heart is thine; My
 wher-e'er I wan - der, My heart is thine; My
 wher-e'er I wan - der, My heart is thine; My
 wher-e'er I wan - der, My heart is thine; My
 wher-e'er I wan - der, My heart is thine; My
 wher-e'er I wan - der, My heart is thine; My
 wher-e'er I wan - der, My heart is thine; My
 wher-e'er I wan - der, My heart is thine; My
 go, wher-e'er we wan - der, true hearts, true hearts are thine; yes ev - er
 go, wher-e'er we wan - der, true hearts, true hearts are thine; yes ev - er
 go, true hearts, true hearts are thine; yes ev - er

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Allegro maestoso.
marcato.

heart, my heart is thine. Yes, if a heart you would win and wear,

heart, my heart is thine.

heart, my heart is thine.

heart, my heart is thine.

heart e'er is thine. Yes, if a heart you would win and wear,

heart e'er is thine.

heart e'er is thine.

heart e'er is thine.

heart e'er is thine.

heart e'er is thine.

heart e'er is thine.

heart e'er is thine.

heart e'er is thine.

true hearts are thine!

true hearts are thine!

true hearts are thine!

Allegro maestoso.

f marcato.

Francesca.

You must carry your sword in hand; Throw down the gauntlet then and there;

Fortunio.

You must carry your sword in hand; Throw down the gauntlet then and there;

Francesca.

You must fight for her; You must die for her; Yield up life at her com-

Filippa.

You must fight for her; You must die for her; Yield up life at her com-

Theresa.

Yes, you must fight or must die; Yield up

Marchesa.

Yes, you must fight or must die; Yield up

Fortunio.

You must fight for her; You must die for her; Yield up life at her com- Guido.

The Duke.

Yes, you must fight or must die; Yield up

Torquato.

Yes, you must fight for her, or must die; Yield up

Pasquino.

Yes, you must fight or must die; Yield up

ff

mand. _____ If a heart _____ you would win and wear,

mand. _____ If a heart _____ you would win and wear,

life. _____ If a heart _____ you would win and wear,

life. _____ If the heart of a maid you would win and wear,

mand. _____ If the heart of a maid you would win and wear,

Guido. _____

life. _____ If the heart of a maid you would win and wear,

life. _____ If the heart of a maid you would win and wear,

life. _____ If the heart of a maid you would win and wear,

Students. _____

Chorus. At command! If the heart of a maid you would win and wear,

_____ If the heart of a maid you would win and wear,

At command! If the heart of a maid you would win and wear,

At command! If the heart of a maid you would win and wear,

ff marcato.

This musical score is for a piece in D major, 2/4 time, marked *ff* (fortissimo). The lyrics are: "You must carry your sword in hand; Throw the gauntlet". The score is arranged for voice and piano. The vocal line consists of 12 staves, with lyrics written below the notes. The piano accompaniment is shown in the bottom two staves. The music features a strong rhythmic pattern with accents and slurs. The lyrics are repeated across the staves, with some variations in phrasing and punctuation, such as "You e'er must carry your sword in hand; Throw down the gauntlet right" and "You must carry your sword in hand, You must throw down the gauntlet hand, You must".

then and there; You must fight for her; You must die for her;

then and there; You must fight for her; You must die for her;

then and there; You must fight for her; You must die for her;

then and there; You must fight for her; You must die for her;

then and there; You must fight for her; You must die for her;

then and there; You must fight for her; You must die for her;

then and there; You must fight for her; You must die for her;

then and there; You must fight for her; You must die for her;

then and there; You e'er must fight for her; You e'er must die for her;

then and there; You e'er must fight for her; You e'er must die for her;

then and there; You must fight for her; You must die for her;

then and there; You e'er must fight for her; You e'er must die for her;

then and there; You must fight for her; You e'er must die for her;

then and there; You e'er must fight for her; You e'er must die for her;

Yield up life at her com-mand; Yes, glad-ly yield when true love's is the

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The image shows a musical score for 12 vocal parts and piano accompaniment. The vocal parts are arranged in 12 staves, each starting with a treble clef and a key signature of two sharps (F# and C#). Each vocal line begins with a vocal line (V) and the instruction "call.". The piano accompaniment is shown in the bottom two staves, starting with a grand staff (treble and bass clefs) and a key signature of two sharps. The piano part includes dynamic markings: *fff a tempo.*, *marcatiss.*, *sfz*, and *sfz*. The score concludes with the text "End of Opera." in the bottom right corner.