

MR. OSCAR HAMMERSTEIN PRESENTS

# NAUGHTY MARIETTA

A COMIC OPERA

WITH M<sup>lle</sup>. EMMA TRENTINI ~

BOOK & LYRICS BY

RIDA JOHNSON YOUNG

MUSIC BY

~ VICTOR HERBERT ~



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NEW YORK • CHICAGO • SAN FRANCISCO • LONDON • PARIS.

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Mr. Oscar Hammerstein  
presents  
Mlle Emma Trentini  
in  
**Naughty Marietta**  
A Comic Opera in Two Acts

Book and Lyrics  
by  
RIDA JOHNSON YOUNG.

Music  
by  
VICTOR HERBERT.

*CAST OF CHARACTERS.*

CAPTAIN RICHARD WARRINGTON . . . . .	Orville Harrold
LIEUTENANT GOVERNOR GRANDET . . . . .	William Frederic
ETIENNE GRANDET — Son of Lieut. Governor . . . . .	Edward Martindel
SIR HARRY BLAKE — An Irish Adventurer . . . . .	Raymond Bloomer
SIMON O'HARA — Capt. Dick's servant. . . . .	Harry Cooper
RUDOLFO — Keeper of Marionette Theatre. . . . .	James S. Murray
FLORENZE — Sec'y to Lieut. Governor . . . . .	Howard Morgan
LIZETTE — A Casket Girl . . . . .	Kate Elinore
ADAH — A Quadroon . . . . .	Maria Duchene
THE VOODOO QUEEN . . . . .	Viola Ellis
NANETTE . . . . .	Louise Aichel
FELICE . . . . .	Blanche Lipton
FANCHON . . . . .	Vera De Rosa
GRAZIELLA . . . . .	Sylvia Loti
FRANCESCA . . . . .	Myrtle Randall
NIGHT WATCHMAN . . . . .	Eugene Roder
1 <sup>st</sup> PIRATE . . . . .	W <sup>m</sup> Mack
2 <sup>nd</sup> PIRATE . . . . .	F. Bonner
INDIAN . . . . .	H. Reynolds
EAST INDIAN . . . . .	Bert Leslie

————— and —————

MARIETTA . . . . . Mlle Emma Trentini

Adventurers, Pirates, Flower Girls, Casket Girls, Soldiers,  
Servants, Creoles, Quadroons, Mexicans, Spaniards, San Domingo Women, etc.

SYNOPSIS.

ACT I.

The Place D'Armes—In New Orleans, about the year 1780.

ACT II.

Scene I — The Marionette Theatre.

Scene II — The Ball-room of the Jeunesse Dorée Club.

Musical Director . . . . . Gaetano Merola  
Stage Director . . . . . Jacques Coini

# Contents.

## ACT I.

	Page
OVERTURE . . . . .	7
1. OPENING CHORUS. . . . .	16
2. TRAMP, TRAMP, TRAMP. . . . . Captain Dick and Followers	37
3. TAISEZ VOUS. . . . . Casket Girls and Men	43
4. NAUGHTY MARIETTA . . . . . Marietta	49
5. IT NEVER, NEVER CAN BE LOVE . . . . . Marietta and Captain Dick	53
6. IF I WERE ANYBODY ELSE BUT ME . . . . . Lizette and Simon	61
7. 'NEATH THE SOUTHERN MOON . . . . . Adah	67
8. ITALIAN STREET SONG. . . . . Marietta and Chorus	71
9. FINALE. . . . .	83

## ACT II.

10. OPENING CHORUS. . . . .	111
11. DANCE OF THE MARIONETTES . . . . . Marietta and Rudolfo	112
12. YOU MARRY A MARIONETTE . . . . . Etienne	116
13. DANCE . . . . . Marietta	120
14. THE DREAM MELODY. . . . .	121
15. NEW ORLEANS JEUNESSE DORÉE . . . . . Chorus of Men	127
16. LOVES OF NEW ORLEANS. . . . . Ensemble	134
17. THE SWEET BY AND BY. . . . . Lizette	149
18. PRELUDE . . . . .	152
19. LIVE FOR TO-DAY. . . . . Marietta, Adah, Captain Dick and Etienne	153
20. I'M FALLING IN LOVE WITH SOME ONE . . . . . Captain Dick	175
21. IT'S PRETTY SOFT FOR SIMON . . . . . Simon	179
22. FINALE . . . . .	185

# Naughty Marietta. Overture.

M  
1503  
H. S. 77 122

953835

Allegro Marziale.

Piano.

The musical score is written for piano in 2/4 time, marked 'Allegro Marziale'. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with the instruction 'f molto marcato.' and features a triplet in the bass line. The second system continues with a triplet in the bass line and a 'sfz' dynamic marking. The third system includes a 'b' (flat) key signature change and 'sfz' markings. The fourth system is marked 'mf'. The fifth system concludes with a 'rit.' (ritardando) marking and a final 'ff' (fortissimo) dynamic. The score is filled with complex rhythmic patterns, including triplets and various articulations like accents and slurs.

Animato.

8

*sfz* *p* *rit.* *p*

This system contains the first system of music. It begins with a first ending bracket over the first measure. The tempo is marked 'Animato.' The dynamics include *sfz* (sforzando), *p* (piano), *rit.* (ritardando), and another *p*. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

Piu animato.

*poco rit.* *p* *p* *mf*

This system contains the second system of music. The tempo is marked 'Piu animato.' The dynamics include *poco rit.* (poco ritardando), *p* (piano), another *p*, and *mf* (mezzo-forte). The music continues with similar rhythmic patterns.

*mp* *p*

This system contains the third system of music. The dynamics include *mp* (mezzo-piano) and *p* (piano). The music features a mix of eighth and sixteenth notes.

Tempo di Valse lente.

*poco rit.* *a tempo.*

This system contains the fourth system of music. The tempo is marked 'Tempo di Valse lente.' The dynamics include *poco rit.* (poco ritardando) and *a tempo.* (al tempo). The music is in 3/4 time and features a mix of eighth and sixteenth notes.

This system contains the fifth system of music. The dynamics include *p* (piano). The music continues with similar rhythmic patterns.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines. The tempo marking *poco rit.* is placed above the staff, and *a tempo.* is placed below the staff. There are three accents (v) above the notes in the final measure of the system.

Second system of musical notation. It continues the grand staff from the first system. The music includes various chordal textures and melodic fragments. There are accents (v) above the notes in the first measure of the system.

Third system of musical notation. The grand staff continues with complex chordal structures. The tempo marking *rit.* is placed above the staff, and *mf* is placed below the staff. There are accents (v) above the notes in the final measure of the system.

Fourth system of musical notation. The grand staff continues with a series of chords. The tempo marking *a tempo.* is placed above the staff. There are accents (v) above the notes in the first four measures of the system.

Fifth system of musical notation. The grand staff continues with complex chordal textures. There are accents (v) above the notes in the final measure of the system.



rit. a tempo.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The first measure is marked *rit.* and the second measure is marked *a tempo.* The music consists of chords and some melodic fragments.

8 rit.

This system contains the next two staves. A dashed line with the number '8' above it spans the first two measures. The music continues with chords and melodic lines. The second measure of the system is marked *rit.*

Allegro.

8

This system contains the next two staves. The tempo is marked **Allegro.** A dashed line with the number '8' above it spans the first two measures. The music features more complex rhythmic patterns and chords.

8

This system contains the next two staves. A dashed line with the number '8' above it spans the first two measures. The music continues with various chordal textures and melodic lines.

8

This system contains the final two staves on the page. A dashed line with the number '8' above it spans the first two measures. The music concludes with several measures of chords and melodic fragments.

The first system of music consists of two staves. The upper staff is in a treble clef and contains a series of eighth-note chords with slurs and accents. A fermata is placed over the eighth measure. The lower staff is in a bass clef and features a sequence of chords, some with slurs and accents, and a fermata in the final measure.

Brillante.

The second system is marked "Brillante." and "ff". It consists of two staves. The upper staff has a treble clef and contains eighth-note chords with slurs and accents. The lower staff has a bass clef and features a sequence of chords with slurs and accents, and a fermata in the final measure.

The third system continues the piano accompaniment with two staves. The upper staff is in a treble clef and contains eighth-note chords with slurs and accents. The lower staff is in a bass clef and features a sequence of chords with slurs and accents, and a fermata in the final measure.

Violin Solo. (Cadenza.)

The fourth system is marked "Violin Solo. (Cadenza.)" and features a treble clef. It contains a series of eighth-note chords with slurs and accents, and a fermata in the final measure. The lower staff is in a bass clef and features a sequence of chords with slurs and accents, and a fermata in the final measure.

The fifth system concludes the piece with two staves. The upper staff is in a treble clef and contains eighth-note chords with slurs and accents, and a fermata in the final measure. The lower staff is in a bass clef and features a sequence of chords with slurs and accents, and a fermata in the final measure. The dynamic marking "p" is present in the lower staff.

Andante espressivo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is common time (C). The music features a complex texture with many beamed notes and slurs. A first ending bracket with a repeat sign is placed over the first two measures of the upper staff. A fermata is placed over the final note of the upper staff in the third measure.

The second system of musical notation consists of two staves. It continues the piece with similar complex textures. A first ending bracket with a repeat sign is placed over the first two measures of the upper staff. A fermata is placed over the final note of the upper staff in the sixth measure.

The third system of musical notation consists of two staves. It continues the piece with similar complex textures. A first ending bracket with a repeat sign is placed over the first two measures of the upper staff. A fermata is placed over the final note of the upper staff in the ninth measure.

The fourth system of musical notation consists of two staves. It continues the piece with similar complex textures. A first ending bracket with a repeat sign is placed over the first two measures of the upper staff. A fermata is placed over the final note of the upper staff in the twelfth measure.

The fifth system of musical notation consists of two staves. It continues the piece with similar complex textures. A first ending bracket with a repeat sign is placed over the first two measures of the upper staff. A fermata is placed over the final note of the upper staff in the fifteenth measure.

8

*ppp*

This system shows the first two measures of a piano accompaniment. The right hand features a complex pattern of eighth notes with slurs and accents, while the left hand plays a more rhythmic eighth-note accompaniment. A dynamic marking of *ppp* is present.

8

This system continues the piano accompaniment with similar rhythmic patterns in both hands, maintaining the *ppp* dynamic.

8

*rit.*

*mf*

*f*

*f*

*Allegro.*

*tr*

This system marks a significant change in the piece. It begins with a *rit.* (ritardando) marking. The tempo then changes to *Allegro.* The right hand has a dynamic marking of *mf* (mezzo-forte), while the left hand has *f* (forte). The system concludes with a *f* marking and a trill-like ornament (*tr*) in the right hand.

*p cresc.*

This system shows the piano accompaniment with a *p cresc.* (piano crescendo) marking, indicating a gradual increase in volume.

This system continues the piano accompaniment with a steady eighth-note pattern in both hands.

First system of a piano score. The right hand features dense chordal textures with accents. The left hand has a rhythmic accompaniment. The dynamic marking *ff* is present.

*Allegro giusto.*

Second system of the piano score. The right hand continues with chordal patterns. The left hand has a steady eighth-note accompaniment. Dynamic markings include *pp* and *sempre cresc.*

Third system of the piano score. The right hand has a more active melodic line. The left hand continues with eighth notes. The dynamic marking *mf* is present.

Fourth system of the piano score. The right hand features a triplet of eighth notes. The left hand has a rhythmic accompaniment. The dynamic marking *f* is present.

Fifth system of the piano score. The right hand has a triplet of eighth notes. The left hand has a rhythmic accompaniment. Dynamic markings include *ten.*, *pesante.*, and *ff tutta forza.*

First system of musical notation, featuring a treble and bass clef. The music consists of chords and eighth notes. A dashed line with the number '8' is positioned above the treble staff.

Second system of musical notation, featuring a treble and bass clef. The music consists of chords and eighth notes. A dashed line with the number '8' is positioned above the treble staff. The system concludes with a triplet of eighth notes in the treble staff.

Third system of musical notation, featuring a treble and bass clef. The music consists of chords and eighth notes. A dynamic marking of *ff* is present in the bass staff. A dashed line with the number '8' is positioned above the treble staff.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of chords and eighth notes. A dynamic marking of *ff* is present in the bass staff. A dashed line with the number '8' is positioned above the treble staff. The system includes tempo markings: *rit.* and *a tempo.*

Fifth system of musical notation, featuring a treble and bass clef. The music consists of chords and eighth notes. A dynamic marking of *sfz* is present in the bass staff. A dashed line with the number '8' is positioned above the treble staff.

## Opening 1st Act.

Andante

*ppp*

*ppp*

(Church Bell strikes 5)

*ppp*

THE WATCHMAN

Five o' - clock and a fine clear morn-ing, — all's well! —

*pp* (ten.)

(The beggars arise from around fountain)

*poco sfz*

*p*

*sfz* *p*

*fp*  
*f*  
*p*  
*tr*  
*pp*  
*pp*  
*pp*

(man with ladder enters)

*pp*

(puts up ladder)

*sfz*  
*dim.*

(blows out lamp) (Sacristan shuffles across stage)

*espress.*

*sfz*  
*p*

1st FLOWER GIRL (off stage)

(he unlocks Cathedral gate)

Jes - sa - mine! Jes - sa - mine! and ro - ses!

*trm*  
*p*  
*sfz*  
*poco a poco cresc.*  
*molto cresc.*  
*p*



1st GIRL (nearer)

*p* *f*  
 Jes - sa - mine! Jes - sa - mine! and

2nd FLOWER GIRL (off stage)

Rose of May, blush - ing pos - - ies!

*Mari Gold*

*Rose of Macmillan*

*pp*

ro - ses

2nd GIRL

Sweet flow'rs, fresh flow'rs!

1st FLOWER VENDER

*staccato*

Sweet flow'rs!

*Gardelinas*

*sempre cresc.* *fp*

1st GIRL

**Allegro moderato**

Ro - ses! SEVERAL MEN

*Azal - eas*

(The Flower Girls enter running)

Flow'rs!

*molto cresc.* *sfz* *mf*

*mf*

*mf*

Come, come, come, for the morn-ing is break - ing!

Haste, haste, haste, for the day is a - wa - king! Youth, life,

*p* *unis.*

love, ev - 'ry - where! Gar - lands of

*f* *p*

ro - ses rare, Fra - grance

up - on the air sha - king. Come!

Come! Come!

Come! Come!

Come! Haste! Sweet, sweet,

8

*dim.*

sweet, now 'tis spring time en - thrall - ing, Peep, peep, peep, now the  
Love Love love In the

love birds are call - ing. *unis.* Call your flow'rs while you may,  
are now is *Call* *Call*

*p*

Short, ah, too short the day!

*f* *p*

*portato*

Pet - als will fade a - way, fall ing.

1st ITALIAN (with cage of parrots)

(Tenor) *f* *gridato*

Par-ro-queets! Par-ro-queets, hap-py fort-unes tell-ing!  
*Magnolias Magnolias* *Sageant humes are calling*

1st FRUIT VENDER

(Bass) *f* *gridato*

Fresh figs! Or-ang-es!  
*Beignets* *Cajun Suet*

SUGAR CANE VENDER

Tenor

Sug-ar-cane! sug-ar-cane!  
*Marigolds Marigolds* *Altos*

Come here, ~~and~~ buy!

STREET SWEEPERS enter

Sopranos

Don't pass us by!

This system contains the vocal line for Sopranos and the first system of piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

STREET SWEEPERS

Clear the way! Clear out!

The second system begins with a vocal line for STREET SWEEPERS. The piano accompaniment continues with the same rhythmic pattern. A handwritten 'solo' is written above the vocal line.

This system shows the piano accompaniment for the second system. It includes dynamic markings such as *ff* and *f*, and articulation marks like accents and slurs.

Clear the way! Clear out and clear the way! Oh,

This system shows the vocal line for the fourth system. The lyrics continue with 'Clear out and clear the way! Oh,'.

This system shows the piano accompaniment for the fourth system. It features a more active piano part with eighth-note patterns in both hands.

clear the way, clear out, I say, you fool-ish ven-dors cry-ing, We

This system shows the vocal line for the sixth system. The lyrics continue with 'clear the way, clear out, I say, you fool-ish ven-dors cry-ing, We'.

rapidamente

*f*

This system shows the piano accompaniment for the sixth system. It is marked *rapidamente* and *f*. The piano part becomes more rhythmic and driving.

have to sweep the dust a - way, we have no time for buy - ing; We

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth notes and sixteenth notes.

have to work ——— to clear the way, clear the way, The

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part continues with a rhythmic pattern of eighth notes and sixteenth notes.

cas - ket maid - - ens come to - day, come to day, To

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part continues with a rhythmic pattern of eighth notes and sixteenth notes.

make all fresh and fair and gay we're try - - ing. \_\_\_\_\_

The fourth system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part continues with a rhythmic pattern of eighth notes and sixteenth notes. There is a handwritten note in the right margin: "46 39 30 M. 3".

ITALIAN (with parrots)

Tenor

Pa - ro - queets! Pa - ro - queets, hap - py for - tunes tell - ing!

The first system of music features a vocal line for a Tenor and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes lyrics: "Pa - ro - queets! Pa - ro - queets, hap - py for - tunes tell - ing!". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

FRUIT VENDER

Fresh figs! Or - ang - es!

The second system of music features a vocal line and a piano accompaniment. The vocal line includes lyrics: "Fresh figs! Or - ang - es!". The piano accompaniment includes a triplet of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *ff*.

SUGAR CANE VENDER

Sug - ar - cane! Sug - ar - cane!

Altos

Come here I'll buy!

The third system of music features a vocal line and a piano accompaniment. The vocal line includes lyrics: "Sug - ar - cane! Sug - ar - cane!". The piano accompaniment includes a triplet of eighth notes in the right hand and chords in the left hand. Dynamics include *fp* and *f*.

Sopranos

Come here I'll buy, don't pass us

The fourth system of music features a vocal line and a piano accompaniment. The vocal line includes lyrics: "Come here I'll buy, don't pass us". The piano accompaniment includes a triplet of eighth notes in the right hand and chords in the left hand.



by!

Moderato

(Bell)

*ffz*

*p*

FLOWER GIRLS

Here they come the Con-vent maids so de-mure and shy,

*p e staccatissimo*

Cre-ole beau-ties ev-'ry one, see them pass-ing by!

Down - cast lash - es, lips de - mure, steps pre - cise and staid.

Oh! la! la! Oh! la! la! I would-n't be a con - vent

maid. Oh! la! la! Oh! la! la! I

would-n't be a con - vent maid.

There's Mam - selle de Bells

Mam - selle Rose Ma - rie!

Fron - te - nac,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics 'Mam - selle Rose Ma - rie!' are written below the notes. The bottom line is a piano accompaniment in a bass clef, featuring a steady bass line and chords in the right hand.

Detailed description: This system shows the piano accompaniment for the first system. The right hand features a series of chords and melodic fragments, while the left hand provides a simple harmonic foundation with eighth and quarter notes.

High no - bil - i -

Cre - ole beau - ties ev - 'ry one.

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics 'High no - bil - i -' and 'Cre - ole beau - ties ev - 'ry one.' The piano accompaniment continues with similar harmonic patterns.

Detailed description: This system shows the piano accompaniment for the second system, maintaining the harmonic structure established in the first system.

ty! To

Look - ing nev - er right or left,

Detailed description: This system contains the final two lines of music. The vocal line concludes with 'ty!' and 'To'. The piano accompaniment provides a final harmonic resolution.

Detailed description: This system shows the piano accompaniment for the third system, ending with a final chord in the right hand and a sustained bass note in the left hand.

smile they are a - fraid. Oh! la! la!

To smile they are a - fraid. Oh! la! la!

*sfz* *p.* *p.* *sf.* *p.* *sf.*

Oh! la! la! I would-nt be a con - vent maid!

Oh! la! la! I would-nt be a con - vent maid!

*sfz* *p.* *fz* *p.* *sf.*

Oh! la! la! Oh! la! la! I would-n't be a con - vent

Oh! la! la! Oh! la! la! I would-n't be a con - vent

*sfz* *p.* *f* *p.* *sfz* *p.* *sf.*

Allegro come sopra

maid.

Par-ro-queets!  
*Magnolias*

Allegro come sopra

*p.*

Par-ro-queets!  
*Magnolias*

Hap-py for - tune tell ing.  
*Dragon: Blumes are falling.*

Sug-ar cane!  
*Marigolds*

sug-ar - cane!  
*Marigolds*

*f poco cresc.*

STREET SWEEPERS

Clear the way, clear out I say! Oh!

*sempre cresc. ed accel.*

Poco piu mosso  
Soprano & Alto

Come, come, come, for the morn - ing is break - ing,  
clear the way, clear out I say, you fool - ish ven - dors cry - ing, We

Poco piu mosso

Haste, haste, haste, for the day is a wa - king.  
have to sweep the dust a - way, we have no time for buy - ing; we

Youth, life, love, ev - 'ry - where!  
have to work to clear the way, clear the way. The

gar - lands of ro - - ses rare, \_\_\_\_\_  
 cas - ket maid - - ens come to day, come to day, to

*p*

*portato*  
 Fra - grance \_\_\_\_\_ up - on the air sha - - king. \_\_\_\_\_  
 make all fresh and fair and gay we're try - - ing! \_\_\_\_\_

*8*

*ff*  
 Come \_\_\_\_\_ out! \_\_\_\_\_  
 Clear out! \_\_\_\_\_ clear out! clear out, I say!  
 Clear out! clear out! clear out, I say!

*ff*  
*8*  
*3*

Come  
Clear out  
Clear out  
clear out!  
clear out  
clear out  
I say!  
Oh

Clear out  
clear out!  
clear out  
I say!  
Oh

*ff*

Sweet, 'sweet, sweet, now 'tis spring-time en thrall - ing,  
clear the way, clear out I say, you fool - ish ven - dors cry - ing, We

Peep, peep, peep, now the love birds are call - ing  
Love Love Love in the air now

have to sweep the dust a - way, we have no time for buy - ing, We



*Exit Buy*  
 your flow'rs while you may,  
 have to work — to clear the way, clear the way. The

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in a treble clef with a key signature of one flat (B-flat). The lyrics are 'your flow'rs while you may,' followed by a long note. The bottom line is the piano accompaniment in a bass clef, featuring a steady eighth-note bass line and chords in the right hand. The lyrics 'have to work — to clear the way, clear the way. The' are positioned below the piano part.

Short, ah too short the day!  
 cas - ket maid - ens come to - day, come to day, to

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with 'Short, ah too short the day!' and 'cas - ket maid - ens come to - day, come to day, to'. The piano accompaniment continues with similar rhythmic patterns and chordal textures. The lyrics are placed between the vocal and piano staves.

Pet - als will fade — a - way fall  
 make all fresh and fair we're try

*portato*

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with 'Pet - als will fade — a - way fall' and 'make all fresh and fair we're try'. The piano accompaniment features a triplet of chords in the right hand and a bass line with eighth notes. The word 'portato' is written above the final measure of the piano part. The lyrics are placed between the vocal and piano staves.

Piu mosso

ing. Come, come, come, come, the morn - ings break - ing, Haste the

ing. The cas - ket maid - ens come to - day, to make all

Piu mosso

day is wa - king, life, love, ev -

fresh and fair were try - ing clear

ry where Come, come, come, come, the morn - ings break - ing, haste the

the way, the cas - ket maid - ens come to day, to make all

day is wa - king, life, love,  
fresh and fair were try - ing,

too short — the day!  
Come, clear — the way!

*lunga*  
*fff*

*sffz*  
*ff accel.*

*sffz* *sffz* *sffz* *sffz*

# Tramp! Tramp! Tramp!

Captain Dick with Followers. (Male Chorus.)

Allegro marcato.

Piano.

The piano accompaniment for the first system consists of two staves. The treble staff begins with a whole rest, followed by a series of chords and eighth notes. The bass staff starts with a strong dynamic *f* and features a rhythmic pattern of eighth notes. The system concludes with a *sfz* marking.

*f* CAPTAIN DICK.

We've hunt - ed the wolf in the for - est, We've  
 We've ranged o'er the North in the win - ter, We've

The second system features a vocal line on a single staff with lyrics. The piano accompaniment is shown below. The vocal line starts with a strong dynamic *f*. The piano accompaniment begins with a *sfz* marking and continues with a steady eighth-note accompaniment. A *mf* marking appears in the second measure of the piano part.

raid - ed the pi - rates at sea, ——— We have no in - den - ture, we're  
 an - swered the call of the wild, ——— We heard the wolf call - ing when

The third system continues the vocal line and piano accompaniment. The vocal line includes a long note with a slur. The piano accompaniment maintains the eighth-note accompaniment pattern.

out for ad-ven-ture, As an - y one plain - ly can see. We've  
night time was fall - ing, And burn - ing logs high - er we piled. We've

smoked the peace pipe with the Natch - es We've  
fought for our scalps with the In - dians, We've

*sfz p*

fought with the Sioux, wild and free. We've laughed at all dan - gers, We're  
wa - ded in blood to the knee. We've laughed at all dan - gers, We're

*poco pesante.*

*sf*

*pesante.*

DICK.

known as the Ran-gers: Har-ry Blake, my good com-rades —  
known as the Ran-gers: Har-ry Blake, my good com-rades —

SIMON.

*p a tempo.*

And mel!  
And mel!

*sfz*

(bus. with guns.)

*sfz*

*p a tempo.*

*sfz*

CHORUS.

REFRAIN. *Allegro marziale.*  
CAPTAIN DICK.

Tramp, tramp, tramp a-long the high - - way,

Tramp, tramp, tramp, the road is

*f molto marcato.*

*sfz*

3

free;

Bla-zing trails a-long the by - way,

Cou-riers de Bois are we. Tramp, tramp, tramp, now clear the

road - way; Room, room, room the world is free! We're

Plant-ers and Ca-nucks, Vir-gin-ians and Kain-tucks, Cap-tain Dick's own In-fan-

try, Cap-tain Dick's own In-fan-try!

*unis.* *sfz*

Tramp, tramp, tramp, now clear the road - way; Tramp, tramp, tramp, the world is

*ff* *sfz*

DICK. *p.*

We're Plant - ers and Ca - nucks, Vir -

*ff* *pp*

free! We're Plant - ers and Ca -

*ff* *pp*

*sfz sfz sfz* *p*



*molto cresc.*

gin - ians and Kain - tucks, Cap - tain Dick's own In - fan -

nucks, Vir - gin - ians and Kain - tucks!

try, Cap - tain Dick's own In - fan - try! \_\_\_\_\_

Cap - tain Dick's own In - fan - try! \_\_\_\_\_

*f* Cap - tain *ff* Dick's own In - fan - try! \_\_\_\_\_

*rit.* *sfz*

## Taisez-Vous.

Casket Girls and Men.

Marcia moderato.

CHORUS.

TENORS.

BASSES.

*p*

Oh!

*p*

Piano.

*f*

*sfz*

*sfz*

*p*

Maid-en fair, oh, maid-en fair, Won't you mar-ry me? Won't you mar-ry me?

*p*

*p*

*p*

GIRLS.

Tai - sez - vous, tai - sez - vous, we'll see! Tai - sez - vous, tai - sez - vous,

The first system of music consists of three measures. The top staff is a vocal line in G major with lyrics: "Tai - sez - vous, tai - sez - vous, we'll see! Tai - sez - vous, tai - sez - vous,". The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

(They lower caskets from shoulders and sit on them.)

we'll see!

The second system of music consists of three measures. The top staff is a vocal line with lyrics: "we'll see!". The middle and bottom staves are piano accompaniment, continuing the accompaniment from the first system.

The third system of music consists of three measures. It features piano accompaniment for the right and left hands. The right hand has some trills and grace notes. The left hand has a steady bass line.

ONE MAN BASS.

ANOTHER MAN BAR.

I have broad lands and a cab - in too! I've a

The fourth system of music consists of three measures. The top staff is a vocal line with lyrics: "I have broad lands and a cab - in too! I've a". The middle and bottom staves are piano accompaniment. The right hand has chords and some trills, with a *pp* dynamic marking. The left hand has a bass line, also with a *pp* dynamic marking.

ONE TENOR,  
I've a

range well stocked with— car - i - bou!

GIRLS.  
*p* >  
Tai - sez - vous!

snug lit - tle nest, big e - nough for two!—

Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! We're

com-ing here to be mar-ried, mar-ried, mar-ried, And we don't in-tend to now be

har - ried! Not by you! *p dim.*  
Won't you mar-ry me? *p dim.*

*pp* Not by you! *pp* The king has giv-en us  
Won't you mar-ry me, Mar-ry, maid-en fair,

cas - kets fair, Our small pos - ses - sions are all in there! You'll  
 fair? ————— Won't you mar - ry me, maid - en fair? —————

*sfz* *p* *sfz* *p*

have to show that you're fair and square! Tai - sez - vous!  
 Oh! mar - ry me! ————— Mar - ry me!

*pp* *pp*

Tai - sez - vous! Tai - sez - vous! Tai - sez - vous!  
 Mar - ry me! Mar - ry me! Mar - ry me!

*pp* *pp*

*f* With great firmness.

We're com - ing here to be

Oh,

*p* *cresc.* *f*

mar - ried, mar - ried, mar - ried, mar - ried, tai - sez - vous, so there!

mar - ry me, maid - - en fair!

*f* *p* *p*

DANCE.

*fz* *p* *sfz* *p*

DANCE.

*2nd time pp*

1. 2.

## Naughty Marietta.

Animato.

Piano.

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It consists of three measures. The right hand plays a simple accompaniment of eighth notes, while the left hand features a more active melody with eighth and sixteenth notes. A dynamic marking of *f* (forte) is present in the first measure.

*semplice.* *meno.*

There are two lit-tle maid-ens that live in my heart, And  
Come a time to the con-vent they sent me straight off, I'm

The first system of the vocal melody and piano accompaniment. The vocal line is in 6/8 time with a key signature of one sharp. It begins with a fermata. The piano accompaniment consists of chords and simple rhythmic patterns. Dynamic markings include *p* (piano) and *meno.* (meno).

*a tempo.*

one is so good, like— dis! She look comme ça, and she  
not fond of dat, not— mel! I say my pray'r, well most

The second system of the vocal melody and piano accompaniment. The vocal line continues with a triplet of eighth notes marked with a '3' above it. The piano accompaniment features a long, sustained chord in the left hand. Dynamic markings include *p* (piano) and *a tempo.*



talk: "La, la!" Like but-ter would melt, I guess. But the  
 ev - 'ry-where! And bet-ter than gold I be. But the

*p* *a tempo.*

oth - er lit - tle maid - en, dat's al - - so me, Has a  
 naught - y Ma - ri - et - ta, dat's al - - so me, Make dat

*p*

tem - per so warm, it's tor - rid! So when I am good, I am  
 con - vent so warm, 'twas tor - rid! 'Cause when she was good, she was

*a tempo.* *meno.* *p*  
*accel.* *f* *sfz* *p colla voce.*

*rit.* *pp* *parlando.*

ver - y good in - deed, But when I am bad, I'm hor - rid!  
ver - y good in - deed, But when she was bad, she was hor - rid!

*pp* *f p* *sfz*

REFRAIN. *Molto rubato.*

"Naught - y Ma - ri - et - ta, come be good," says she, "Mais

*p a tempo rubato.*

non," — say me; — Naught - y Ma - ri - et - ta, but you

*p colla voce. a tempo.*

should," says she, "Be good \_\_\_\_\_ like me." *rit.*

*a tempo.*  
 "Naught-y Ma-ri-et-ta, come go home," says she, "Mais non, — non, non!" — says

me. \_\_\_\_\_ That naught-y Ma-ri-et-ta, She sim-ply will not let her Be

*p* *meno.*  
*p rit.* *pp* *meno. espress.*

good as she should, — Oui, oui! \_\_\_\_\_ *D.S.*

*ff Allegro.*  
*rit.* *Allegro.* *accel.* *p* *f* *sfz* *D.S.*

# It Never, Never Can Be Love.

DUET.

Marietta and Captain Dick.

*Animato e molto rubato.* *f* DICK.

So here's my hand, we're

Piano. *ff* *f*

*mf* MARIETTA. *p*

friends, you see, — Cer-tain - ly, — cer-tain - ly. — You'll

*mf scherzando.* *p*

DICK. *p*

prom-ise you'll nev - er make love at me? — No! No! No! — You will

*f* *mf* *p*

MAR.

DICK.

see. ——— You'll nev - er try just to kiss my hand? I'm

BOTH.

not that fool - ish kind of a man, Then I'm sure, if you're sure, and I'm

*rit.*

sure, I am sure, That we mu - tu - al - ly un - der - stand. ——— We'll

*p poco rit.* *p*

call it bond Pla - ton - ic, or friend-ship tried and

*accel.* *rit.* *accel.* *rit.*

true, We'll call us just good com - rades, or

*a tempo. marc.* *sfz accel.* *rit.* *a tempo.*

sim - ply chums will do. You may say I'm your

part - ner, My claim all claims a - bove; But

DICK.

MAR. *molto piu mosso.*

Yes, sol-ern-ly swear;- It nev-er, nev-er can be

DICK. *>*

sol-ern-ly swear. It nev-er, nev-er can be

*f a tempo. accel. rall.*

love!— It nev-er, nev-er can be love!—

love!— It nev-er, nev-er can be love!—

CHORUS.

(Behind the Scenes.) No!—

No!—

*a tempo. f accel. p rall. pp fz*

Tempo I.

*f* MAR.

DICK.

I see I don't ap - peal to you, — Oh —

well, — you'll do. — In friend-ship, you'll find that I'm

*mf scherzando.* *p* *f*

tried and true. — Of course, — me too. — I

MAR. *p* *mf* *p*

DICK.

s'pose your love must be tall and grand? I shall nev - er love, so



BOTH.

here's my hand! Then I'm sure, if you're sure, and I'm sure I am sure, That we

*rit.*  
mu - tu - al - ly un - der - stand. — We'll call it bond Pla -

*p poco rit.* *p* *accel.* *rit.*

ton - ic, or friend-ship tried and true, — We'll

ton - ic, or friend-ship tried and true, — We'll

*accel.* *rit.* *a tempo. marc.*

call us just good com - rades, or

*sfz accel. rit. a tempo.*

Detailed description: This system contains the first line of music. The vocal line is on a single staff in treble clef, with lyrics 'call us just good com - rades, or'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Performance markings include 'sfz accel.', 'rit.', and 'a tempo.'.

sim - ply chums will do. ——— You may say I'm your

Detailed description: This system contains the second line of music. The vocal line continues with lyrics 'sim - ply chums will do. ——— You may say I'm your'. The piano accompaniment continues with similar harmonic support. The lyrics are split across the two staves.

part - ner, My claim all claims a - bove; ——— But

DICK.

Detailed description: This system contains the third line of music. The vocal line concludes with lyrics 'part - ner, My claim all claims a - bove; ——— But'. The piano accompaniment provides the final harmonic context. The name 'DICK.' is written above the final measure of the vocal line.

MAR.  
Yes, sol-emn-ly swear,- It nev-er, nev-er can be

DICK.  
sol-emn-ly swear. It nev-er, nev-er can be

The first system of the score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part includes dynamic markings such as *f* and *pp*, and articulation like accents and slurs. The lyrics are: MAR. Yes, sol-emn-ly swear,- It nev-er, nev-er can be; DICK. sol-emn-ly swear. It nev-er, nev-er can be.

*f a tempo accel.*

love!— It nev-er, nev-er can be love!—

love!— It nev-er, nev-er can be love!—

The second system continues the vocal parts and piano accompaniment. It features the same two vocal staves and piano accompaniment. The tempo and dynamics are marked as *f a tempo accel.*. The lyrics are: love!— It nev-er, nev-er can be love!—; love!— It nev-er, nev-er can be love!—.

CHORUS.

(Behind the Scenes.) No!—

No!—

The third system is for the chorus. It consists of three staves: two vocal staves and a piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in grand staff. The lyrics are: (Behind the Scenes.) No!—; No!—.

*fp accel. p rit. pp fz*

The final system shows the piano accompaniment for the end of the piece. It is in grand staff. The dynamics and tempo markings are *fp accel.*, *p*, *rit.*, *pp*, and *fz*. The music concludes with a final chord and a fermata.

# If I Were Anybody Else But Me.

DUET.  
Simon and Lizette.

Tempo giusto.

SIMON.

Piano.

must have been changed in my cra - dle, By my nurse or some-thing like, For I

LIZETTE.

ain't turned out what I ought to be, And noth - ing seems to be right. Mon

SIMON.

Dieu! Par-bleu, mon cher! — Zat is ze sad af - fair! — So

some-times I get to — dream-ing, As a fel-low will, you see, Of the

LIZETTE.

kind of a sort of a "me" I'd be, If I was-n't the me, that's me. Mon

Dieu! Par-bleu, mon cher! — Ah ça c'est très — tra -

Allegro.

gigue.

*f*

*f* SIMON.

I dream that I am a pi - rate bold that

*sfz* *mf*

*mf*

knows no fear, A rav - in', swear - in', - tear - in' son of a

8

sea - sick buc - ca - neer! — I car - ries a - round a hun - dred pound of

*f*

i - ron in my sash! And shakes my fist as I gives a twist to my

brist - ling black mous - tachel On a cor - al reef, I eats raw beef which I

carves with my cut - lass true; And I picks my teeth with a

LIZETTE.

gleam - ing dirk When my blood - y meal is thro'! Mon Dieu! Par -

bleu! ————— Bon, bon! You are ze brave gar -

*ff* SIMON.  
con! I dreams of floods of hu-man blood And chests of dead men's

*gridato.* long pause. *Molto meno.* *molto rit.*  
wealth. And then some-bod-y wakes me up, And I find I'm just my -

Oh!

*Moderato.*  
self. I wish I was an-y-bod-y else but me,



An - y - bod - y else would do; \_\_\_\_\_ It's aw - ful dis - cour - a - ging,

be - ing me, When I ought to be you, or you! — I

tries to smile, but what's the use? It hits me with a slam! When I

(spoken.) *ff* *mf*

gets to think - ing of who I would be, If I was - n't who I am! —

## 'Neath The Southern Moon.

Adah.

Lento. ADAH.

Tell me, kind-ly For-tune, tell me, If my

love shall ev-er faith-ful be. Tell me tru-ly if my ev-er grow-ing

pas-sion Is re-turned, or lost, for-ev-er lost to me; Queen of

Piano.

hearts, you rule, you rule for - ev - er, Queen of hearts, whose pow'r shall ev - er

grow. — No, no, no, no! I'll look—I'll see no fur - ther! — For if 'tis

lost, I can - not, dare not know.

*Piu lento, molto appassionato.*

'Neath the South - ern moon, Oh, love so warm and ten - der!

By the South - ern sea, Oh, love so warm and free!

*p*

'Neath the spread - ing shade Of palms, in sweet sur - ren - der,

While the breez - es per - fume la - den drift from sea.

*pp*  
In the South - land, where the scent of the Mag - no - lias

*pp*

steep the soul in dreams Of long-ing ec - sta - sy,

*pp poco rit.*  
Where the trop - ics blooms so rare, Breathe their lan - guor on the air.

*pp rit* *espress.*

*cresc. ed allarg.* *rit.*  
Let me dream and love and live for thee! For thee!

*lunga.* *rit.*

*f animato.* *ff* *poco rit.*

71  
Italian Street Song.

Marietta and Chorus.

Allegro.

The piano introduction consists of five measures. The right hand features a rhythmic pattern of eighth notes with triplets, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *ff* (fortissimo).

MARIETTA.

Ah! my heart is back in

The first line of the vocal melody for Marietta begins with a rest for two measures, followed by the lyrics "Ah! my heart is back in". The piano accompaniment continues with a similar rhythmic pattern, including a triplet in the final measure. The dynamic marking is *fff* (fortississimo).

M

Na - po - li, — Dear Na - po - li, — dear Na - po - li, —

The chorus begins with the lyrics "Na - po - li, — Dear Na - po - li, — dear Na - po - li, —". The melody is marked with a mezzo-forte (*M*) dynamic. The piano accompaniment features a consistent eighth-note accompaniment with triplets in the right hand.

M

— and I seem to hear a - gain in dreams — her

The chorus continues with the lyrics "— and I seem to hear a - gain in dreams — her". The melody is marked with a mezzo-forte (*M*) dynamic. The piano accompaniment continues with the same rhythmic pattern, including a triplet in the final measure.

M re - vel - ry — her sweet re - vel - ry — The man - do -

*p* *a tempo.*

M li - na's play - ing sweet, the pleas - ant fall of

M dan - cing feet, Oh! could I re - turn, oh! joy — com -

*cresc.*

*cresc.*

M plete, Na - po - li, Na - po - li, Na - po - li!

*f rit.*

*f rit.*

*colla voce. fff molto rit.*

## Allegro moderato.

M *p* *stacc.*

Zing, Zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye. Zing, Zing,

*p* *marcato.*

M ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

M boom, boom, aye *sfz* La, la, la, Ha, ha, ha, Zing, boom,

*fff* *f*

M aye. la, la, la, la, ha, ha, ha, Zing, boom, aye. *ten. fff*



M

*p*

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

CHORUS.

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,

Detailed description: This system contains the first four measures of the piece. It features a vocal line (M) and a four-part chorus (CHORUS). The piano accompaniment is in the bottom two staves. The lyrics are: 'Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye. Zing, Zing,'. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand.

*p*

Detailed description: This block shows the piano accompaniment for the first system. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes. The dynamic marking is *p*.

M

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

Detailed description: This system contains the next four measures of the piece. The vocal line (M) and the four-part chorus continue. The lyrics are: 'ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,'. The piano accompaniment continues with the same rhythmic pattern.

Detailed description: This block shows the piano accompaniment for the second system, continuing the rhythmic and harmonic patterns from the first system.

M

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

*ff*

*sfz*

*sfz*

M

aye. La, la, la, la, ha, ha, ha, zing, boom, aye.

aye. La, la, la, la, ha, ha, ha, zing, boom, aye.

aye. La, la, la, la, ha, ha, ha, zing, boom, aye.

*sfz*

la, la, la, La  
la, la, la, La

*f* *ff*

This system contains the first vocal and piano entries. The vocal staves (top two) begin with the lyrics "la, la, la, La". The piano accompaniment (bottom two) starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a fortissimo (*ff*) dynamic marking.

la, la, la, la  
la, la, la, la

*ff*

This system continues the vocal and piano parts. The vocal staves repeat the "la" motif. The piano accompaniment maintains its rhythmic pattern, with a fortissimo (*ff*) dynamic marking appearing in the middle of the system.

*ff (shouted)*  
zing, la la ha, ha!  
*ff (shouted)*  
zing, la la ha, ha!  
*ff (shouted)*

This system introduces new lyrics. The vocal staves sing "zing, la la ha, ha!". The piano accompaniment continues with the same rhythmic pattern, marked with fortissimo (*ff*) and the instruction "(shouted)".

*fff*

This system shows the final part of the piano accompaniment. It features a fortissimo fortissimo (*fff*) dynamic marking and includes a triplet of eighth notes in the right hand near the end of the system.

*ff* Ziz-zy, ziz-zy, zing, zing, zing ziz-zy, ziz-zy, zing, zing,  
 Man-do-li - nas gay dan - cing as we play.

*ff* *gva*

zing, la, la! ha! ha! zing, zing, zing, zing, zing, zing, Boom  
 Boom! boom! zing, zing, zing, zing, zing, zing, Boom

*gva*

M *pp*  
 Ah!  
 aye!  
 aye!

*fff* *pp* *cresc. sempre*

M *pp*  
Ah \_\_\_\_\_ ah

*pp*  
Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!  
*pp*  
Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

*p*

M  
Ah \_\_\_\_\_

Zing, Zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.  
Zing, Zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.

*p*

M

Ah Ah ah

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.

The first system consists of a vocal line and piano accompaniment. The vocal line starts with a melodic phrase in the treble clef, followed by three measures of rests with the lyrics 'Ah', 'Ah', and 'ah'. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a steady bass line. The system concludes with a trill (tr) in the vocal line.

The piano accompaniment for the first system features a right-hand part with eighth-note chords and a left-hand part with a simple bass line. The final measure of the system includes a triplet of eighth notes in the right hand.

M

ah ah ah ah ah ah

la la la ha ha ha zing boom aye.

la la la ha ha ha zing boom aye.

The second system continues with a vocal line and piano accompaniment. The vocal line begins with a melodic phrase, followed by six measures of rests with the lyrics 'ah', 'ah', 'ah', 'ah', 'ah', and 'ah'. The piano accompaniment provides harmonic support with chords and a bass line. The system ends with the lyrics 'zing boom aye.' in both vocal parts.

The piano accompaniment for the second system features a right-hand part with chords and a left-hand part with a bass line. The final measure of the system includes a melodic phrase in the right hand.

M. *ten.*  
 ah ah ah ah ah ah ah  
 la la la la ha ha ha zing boom aye.  
 la la la la ha ha ha zing boom aye.  
*ten.*

*ten.* *gva.* *fff* *pesante.*  
*3*

M. Ah! ah  
 Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom aye  
 Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom aye  
*ppp*

*p*

M

ah!

Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay

Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay

M

ah ah ah ah

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye



M

ah ah ah ah ah ah ah ah

la la la ha ha ha zing, boom, aye.

la la la ha ha ha zing, boom, aye.

*ffz* *fz*

Detailed description: This system contains the first four measures of the piece. It features a vocal line (M) and two piano accompaniment staves. The vocal line starts with 'ah' and ends with a melodic flourish. The piano accompaniment includes dynamic markings *ffz* and *fz*.

*ffz* *fz*

Detailed description: This system shows the piano accompaniment for the second system, continuing the melodic and harmonic development from the first system.

M

la ha ha ha! zing, boom, aye!

la la la la ha ha ha! zing, boom, aye!

la la la la ha ha ha! zing, boom, aye!

Detailed description: This system contains the next four measures. The vocal line (M) has a more active melody. The piano accompaniment continues with similar textures and dynamics.

Detailed description: This system shows the piano accompaniment for the third system, providing harmonic support for the vocal lines.

## Finale 1st Act

**Allegro** ADAM *a piacere*

'Tis she! the cas - ket girl! 'tis

*mf* *collo voce* *fz* *p*

MARIETTA *a tempo*

No, no no no! I am Ru-dol-fo's fi-glio!

A she!

ETIENNE

She! a

*fz p* *p a tempo* *fp* *p*

E *a tempo* (to Marietta) *f*

flow-er of I - ta - ly high no - bil - i - ty To the pa - lace! come with

*p cresc.* *piu cresc.*

MARIETTA (to Capt. Dick)

Allegro

*f* No, no, my friend! — *a tempo*

CAPT. DICK.

Pro -

me. —

Allegro

*f* *a tempo*

D

tect your son, Ru - dol - fo! Come man, speak up!

*p*

RUDOLFO

*f* Yes,

*molto cresc.* *f*

Piu Allegro

MARIETTA

M Oh! Pa - dre! Oh pa - dre dear!

R yes, she is my son Yes, yes, she is my son!

CHORUS

She She She

Piu Allegro

*fp* *fz*

M Oh

CAPT. DICK

*fz* Pro- tect your son come, speak up!

*fz* ETIENNES *his son* *he's* *his son!*

E She his daughter, she his son!

says she is his son, this girl his son, what fun!  
 says she is his son, this girl his son, what fun!

Piano accompaniment for the second system.

## Molto Appassionato

M

Pa - dre mi - o! Pa - dre, Oh! Pa - dre, mi - o Pa - dre!

*mf*

*fz*

## GOVERNOR

Dear me! Dear me, more trou - ble! that's not fair.

*p*

*fz*

## ADAH (aside)

'Tis she, the cas - ket girl, 'tis clear!

*p*

*f poco rit.*

*pp* (Tymp.)

*pp*

*fz*

Allegretto grazioso  
MARIETTA

Oh, la! Pa - pa! 'tis a ve - ry pret - ty

*p*

*molto rubato*

*accel.*

*rit.*

M

fix comme ça! Oh! la! Pa pa

*a tempo*

M

*accel.*

we will get a - way from them, par - la! Stay near,

*accel.*

M

*accel.*

my dear! In your lov - ing arms en - fold me here!

*fz p*

*accel.*

*f p*

M

*accel.*

dont for - sake me stay be - side me, safe - ly hide me

*poco accel.*



M Stay be - side me, Pa - dre dear! ———

A cas - ket girl 'Tis she, 'tis she,

D up, my man. his son, what fun!

R fi - glio dear! Si, si, si, si,

E me! ——— Come, come with me,

G fair! ——— Dear me, dear me!

son, what fun!

son, what fun!



M Don't for-sake me, stay be-side me

A she's the cas - ket girl! 'tis she!

D Come, pro-tect your son, speak up, my man. His son

R Yes, I swear! No! don't fear, si, si,

E Come with me, come, come, come, come,

G More trou-ble now! That's not fair. Dear me,

She his son, what fun!

She his son, what fun!

*accell. rit. a tempo marcato pp*

M  
In your lov - ing arms en - fold me here!

A  
tis she! 'Tis she, The cas - ket girl

D  
what fun! come, pro - tect your son, speak up, my man

R  
si, si, mi - o fi - glio, fi - glio dear

E  
with me, come! come! Oh, come with me!

G  
dear me, more trou - ble, that's not fair!

The cas - ket girl is she!

The cas - ket girl is she!

accell. *fz* *p*

*accel.* *rit.* *a tempo* *poco rit.*

M yes, 'tis she, 'tis she! be-side me, safely hid me don't forsake Patri mi-o dear! \_\_\_\_\_

A yes, 'tis she, 'tis she, *pp* 'tis she! \_\_\_\_\_

D come pro- tect your son, *pp* Come, speak up! \_\_\_\_\_

R si, si, si, si, si, *pp* I swear! \_\_\_\_\_

E to the cas- tle come *pp* with mel \_\_\_\_\_

G Oh dear me, dear me, *pp* dear mel \_\_\_\_\_

*pp* Yes, 'tis s'te, tis she, 'tis shel \_\_\_\_\_

*pp* Yes, 'tis she, tis she, 'tis shel \_\_\_\_\_

*pp* \_\_\_\_\_

*accel.* *rit.* *pp* *pp* *poco rit.*

*line from*  
*Singing*

# Allegro Vivace

ETIENNE(to Governor)

E

Come, sir, you are mas-ter here, to hold the maid you'll try. —

E

Wait a while! let me think! By and by! The

(Mocking Gov.)

CHORUS.

By and by!

By and by!

E

Kings com-mands be on your head! His ven-geance will be dire and dread.

E

Wait a while! let me think! By and by!

*p fz*

M

Pa - dre mi - o, ———

D

Come, man, ——— speak up,

R

Mi - o fi - glio mi - o

(to Governor)

By and by! let him think,

By and by! let him think,

M *f.* Pa - dre mi - o, *f.* For - sake me

A *f.* The King's com -

D pro-tect your son, *f.* Pro - tect your

R *f.* fi - glio, ca - ro mi - o, ca - ro mi - o, ca - ro

E *f.* His ven - geance

G Wait a while, let me

by and by

by and by

*f.*

*f<sub>2</sub>*

M  
not, for - sake me not!

A  
mands be on your head!

D  
son, speak up, speak up!

R  
mi - o, ca - ro mi - o, ca - ro mi - o!

E  
will be dire and dread!

G  
think, by and by, by and by!

*accell.*

*f*

**Allegro feroce**

M *f* > Pa - dre! *f* > Pa - dre

A

D Come, man! Come, man!

R

E *f* > No! no!

G *f* Wait a while, Wait a while,

I *f* *p* She's his fi - gliol! She's his fi - gliol! To

**Allegro feroce**

*f* > No! *f* > No!

*f* > No! *f* > No!

*f* > No! *f* > No!

**Allegro feroce**

*f*



M Oh Pa dre!

A

D speak up, Come man, Come, speak up!

R *f* Ca - ro fi - glio mi - o, Oh ca - ris - si - mo!

E no, no, no, no, Come, sir, you're mas - ter here.

G let me, let me think, wait a while.

I take his son you will not dare, we'll fight to see fair play!

To the cas - tle, to the cas - tle, a way, a way!

To the cas - tle, to the cas - tle, a way, a way!

*fz*

M *fz* *fz*  
Pa - dre Pa - dre

A

D Come man, Come man,

R

E *fz* *fz*  
No, no,

G Wait a while, Wait a while

I *f* *f*  
Shes his fi - glio, She's his fi - glio to

*f* *f* *f* *f*  
No! no!  
No! no!

*fz*

M Ah! stay near.—

A

D speak up man, come, speak up.—

R *f* ca - ro fi - glio, ca - ro fi - glio mi - o! —

E no, no, Come, sir, you're mas - - ter here.—

G let me, let me think wait a - while.—

I take his son you will not dare, we'll fight to see fair play.—

to the cas - tle, to the cas - tle take her a - way —

to the cas - tle, to the cas - tle take her a - way —

GOVERNOR (in distress) *f*

The King of

Musical score for the first system, featuring a bass line and a grand staff with piano accompaniment. The piano part includes triplets and dynamic markings like *f* and *mf*.

France is far a - way,

Musical score for the second system, featuring a bass line and a grand staff with piano accompaniment. The piano part includes triplets and dynamic markings like *f* and *mf*.

I scarce - ly know just what to say.  
Think I

Musical score for the third system, featuring a bass line and a grand staff with piano accompaniment. The piano part includes triplets and dynamic markings like *f* and *mf*.

to page 102 measure 2

ETIENNE

These ruf - fians here on ev - ry side

Musical score for the fourth system, featuring a bass line and a grand staff with piano accompaniment. The piano part includes dynamic markings like *f* and *ff*.

To take his son you will not

gracefully *a piacere* *mf* *rit.*

dare With Ru - dol - fo let her

*col canto*

*a tempo*

ah!

Come man,

*a tempo*

No, no, no, no, no, no!

*bidet!*  
*stay!*

Wait a while

Yes, She's his fi - glio,

No!

No!

*a tempo*

*f*

M  
ah! ah ah ah ah

A

D  
Come man, speak up, come man,

R  
*f* ca - ro fi - glio mi - o,

E  
*f* no, no, no, no, no,

G  
wait a while, let me let me

I  
She's his fi - glio; to take his son you will not dare, we'll

No! to the cas - tle, to the cas - tle

No! to the cas - tle, to the cas - tle

Piano accompaniment

M  
Ah!

A

D  
come, speak up!

R  
Oh ca - ris - si - mo!

E  
Come, sir, you're mas - ter here. no!

G  
think. wait a while. Wait a while

I  
fight to see fair play. She's his fi - glio.

a way, a way, no!  
a way, a way, no!

*f*

M  
A  
D  
R  
E  
G  
I

Speak up, speak up,  
ca - ro fi - glio, ca - ro fi - glio,  
no, no, no! Come sir, come sir,  
let me, let me, let me,  
She's his fi - glio, to take his son you will not dare well

no! to the cas - tle, to the cas - tle,  
no! to the cas - tle, to the cas - tle,

V



M *f* Ah!

A

D speak up man, or fight for fair play,

R ca - ro fi - glio, ca - ro fi - glio ah, ah,

E Come sir, Come the King com - mands be

G let me, let me think.

I fight, we'll fight to see fair play we'll fight we'll fight To

to the cas - tle, to the cas - tle take her a - way take her a - way—

to the cas - tle, to the cas - tle take her a - way take her a - way—

8

*fz*

*ff cresc. assai* *cresc. piu possibile*

M  
ah!

A

D  
fight for fair play!

R  
ca - ris - si - mo!

E  
on your head, be on your head!

G  
Please let me think!

I  
see fair play, we'll fight we'll fight!

a - way, a - way, take her a way!

a - way, a - way, take her a way!

*ff* *cresc. molto.* *cresc. assai*

M  
A  
D  
R  
E  
G  
I  
I

Andante religioso

(Picture)

(All kneel excepting Marietta and Rudolfo)

Andante religioso

Andante religioso  
(Organ on stage)

ff fz pp

Detailed description of the musical score: The score is for a dramatic scene. It features seven vocal parts (M, A, D, R, E, G, I) and an organ. The tempo is 'Andante religioso'. The key signature has one flat. The organ part begins with a rehearsal mark '8' and includes dynamics 'ff', 'fz', and 'pp'. The organ part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal parts have lyrics and performance instructions such as '(Picture)' and '(All kneel excepting Marietta and Rudolfo)'. The organ part has a melodic line in the right hand and a harmonic accompaniment in the left hand.

(Marietta follows Rudolfo with shorter steps to music)

M

(Rudolfo sneaks off with long steps as indicated in part)

R

*rit. e dim.* *poco string.*  
(pizz. orchestra)  
*pp*

**Piu mosso** **Allegro molto**

A  
Gone! — gone gone!

D  
Gone! — gone gone!

E  
Gone! — gone gone!

I  
Free! free free!

**Piu mosso** **Allegro molto**

Gone! gone! gone!

Gone! gone! gone!

**Piu mosso** **Allegro molto**

*f* *rit.* *ff*

*fz* (Orchestra)

A  
D  
E  
I

Four vocal staves labeled A, D, E, and I. Each staff contains a melodic line with a long slur over the first two measures and a final note in the third measure.

*CURTAIN*

Piano accompaniment for the "CURTAIN" section. It features a complex texture with multiple voices in the right hand and a bass line in the left hand.

Piano accompaniment section with a dashed line above the first measure. It features a complex texture with multiple voices in the right hand and a bass line in the left hand.

Piano accompaniment section with a dynamic marking of "fz" (forzando) in the right hand. It features a complex texture with multiple voices in the right hand and a bass line in the left hand.

End of 1st Act

ACT II.  
Opening Chorus.

SCENE I.  
PRELUDE.

Allegro moderato.

Piano.

The musical score is written for piano in 6/8 time. It consists of three systems of music. The first system begins with a treble clef and a bass clef. The treble staff starts with a series of eighth notes, followed by a chordal texture. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamics include *f*, *sfz*, and *sfz*. A first ending bracket labeled '8' spans the final two measures of the first system. The second system continues the treble staff with a melodic line marked *f brillante.* and *ff*. The bass staff features a *mf* dynamic and a long, sustained chord. The third system shows a treble staff with a melodic line marked *sf*, *p*, *sf*, *p*, and *ff*. The bass staff continues with a chordal accompaniment. A first ending bracket labeled '8' is present at the end of the third system.

*Attacca Duo.*

# Dance Of The Marionettes.

DUET.

Marietta and Rudolfo.

Allegretto moderato.

Piano.

The first system of the duet begins with a piano introduction. It consists of three measures. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bottom staff is a bass clef with the same key signature and time signature. The piano part starts with a forte (*f*) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

RUDOLFO. (Operating Marionettes.)

Tur - na like dat - a Pier -

The second system shows the vocal entry for Rudolfo. The vocal line is in a treble clef with a key signature of two sharps and a 6/8 time signature. The lyrics are "Tur - na like dat - a Pier -". The piano accompaniment continues in the bass clef, marked with a mezzo-piano (*mp*) dynamic. The piano part features a mix of eighth and sixteenth notes, with some chords in the right hand.

rette, just so, How to the la - dy, Sig - nor Pier - rot.

The third system continues the vocal line. The vocal line is in a treble clef with a key signature of two sharps and a 6/8 time signature. The lyrics are "rette, just so, How to the la - dy, Sig - nor Pier - rot.". The piano accompaniment continues in the bass clef, maintaining the same rhythmic pattern and dynamic as the previous system.

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a dynamic marking of *p* (piano).

The second system includes a vocal line with lyrics and piano accompaniment. The vocal line starts with a whole rest, then sings "San - ta Ma - ri - a! No! No! No! No!" with a dynamic marking of *f* (forte). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with dynamic markings of *fz* (forzando).

The third system features Marietta's laughing vocal line and piano accompaniment. The vocal line is labeled "MARIETTA. (laugning.)" and includes the exclamation "Ah!" twice. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with dynamic markings of *p* (piano).



How\_ he is stu - pid,

*sfz*

*a tempo.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a rest, followed by the lyrics "How\_ he is stu - pid,". The piano accompaniment is in grand staff (treble and bass clefs). It features a dynamic marking of *sfz* (sforzando) and a tempo marking of *a tempo.* The piano part includes various chords and melodic lines, with some notes marked with accents.

Your friend Pier - rot!

*dim.*

*mf*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "Your friend Pier - rot!". It features a dynamic marking of *dim.* (diminuendo). The piano accompaniment continues with a dynamic marking of *mf* (mezzo-forte). The piano part consists of chords and melodic fragments, with some notes marked with accents.

(DANCE.)

*pp*

*molto marc. e sempre in tempo.*

*p*

Detailed description: This system is for a dance section. It begins with the instruction "(DANCE.)" and a dynamic marking of *pp* (pianissimo). The tempo marking is *molto marc. e sempre in tempo.* The piano accompaniment is in grand staff. It features a dynamic marking of *p* (piano) in the final measure. The piano part consists of chords and melodic lines, with some notes marked with accents.

First system of musical notation, consisting of a treble and bass staff. The key signature is two sharps (F# and C#). The treble staff contains a melodic line with eighth notes and slurs, featuring accents (>) and breath marks (^). The bass staff contains a bass line with chords and eighth notes.

Second system of musical notation. The treble staff begins with a dynamic marking of *f dim.* (forte, then diminuendo) and later has a *p* (piano) marking. The bass staff features a long slur across the first two measures, followed by chords and eighth notes.

Third system of musical notation. The treble staff starts with a *p* (piano) dynamic marking and ends with a *f* (forte) marking. The bass staff continues with chords and eighth notes.

Fourth system of musical notation, ending with a double bar line. It includes first and second endings. The first ending is marked with a '1.' and the second with a '2.'. The treble staff has a *dim.* (diminuendo) marking. The bass staff features chords and eighth notes.

# You Marry A Marionette.

*Edicene*

Con moto. Moderato, sempre rubato.

Now, why should a man who has  
Now, why should a man who has

*Piano.* *f accel.* *sfz* *mf*

*ten.* *p*

cour - age to face Fate, man and the Dev - il all three! Give  
strength to re - sist Fate, man and the Dev - il all three! Sur -

*a tempo.*

in - to a bun - dle of sa - tin and lace! The an - swer's as sim - ple's can  
ren - der his will to a smile and a kiss! The an - swer's as sim - ple's can

*p*

be. \_\_\_\_\_ For we men are but pup-pets, are toys aft-er all, As we  
be. \_\_\_\_\_ Tho' we fond-ly be-lieve that we're pull-ing the rope, When the

*rit.*

laugh or we sigh or we sing:— If we creep or we crawl, If we  
wed-ding bells mer-ri-ly ring,— Ere the hon-ey-moon's thro'; We dis-

*pesante.*

*p colla voce.*

stand or we fall, Sure a wom-an is pull-ing the string.—  
cov-er it's true, That a wom-an is pull-ing the string.—

*f*

*p*

## REFRAIN.

*ff* *grandioso.*

Oh! A man is a man, do what he can, What - ev - er his breed . or

*f* *pesante.*

*pp* *mezza voce.*

birth; And a maid is a maid, and she is - n't a - fraid Of the

*pp*

*pp* *cresc.*

man - li - est man\_ on earth! So if you're a fool and you're

*colla voce.* *cresc. e animando.*

*rit.*

ho - ping to rule The wom - an you're plan - ning to

*rit. espress.*

*f*

get, — Then by the old Har - ry, be sure when you mar - ry, You

*a tempo. f*

*ten.*

mar - ry a Ma - ri - o - nette, My - lads!

*rit. stacc.*

*f*

Yes, mar - ry a Ma - ri - o - nette. —

*sfz*

*f*

*rit. sfz*

# Dance.

Marietta.

Allegretto moderato.

Piano.

The first system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The left staff is in bass clef with the same key signature and time signature. The music begins with a forte (*f*) dynamic and includes accents and slurs. The second measure of the right staff has a piano (*p*) dynamic marking.

The second system continues the piano accompaniment. It features a forte (*f*) dynamic with a decrescendo (*dim.*) in the right staff. The left staff continues with a steady accompaniment pattern.

The third system of the piano accompaniment shows a piano (*p*) dynamic marking in the right staff. The music maintains its rhythmic character with accents and slurs.

The fourth system includes two endings. The first ending is marked with a '1.' and leads back to an earlier section. The second ending is marked with a '2.' and includes the instruction 'Marietta escapes through window.' The system concludes with a decrescendo (*dim.*) in the right staff.

(CURTAIN.)

The fifth system concludes the piano accompaniment. It begins with a fortissimo (*fff*) dynamic and ends with a sforzando (*sfz*) dynamic. The music features a final flourish in the right staff.

# The Dream Melody.

## Intermezzo.

Tempo giusto.

Piano.

*ff*

*ff*

The first system of the musical score is for piano. It features a grand staff with treble and bass clefs. The time signature is 2/4. The key signature has one flat (B-flat). The music begins with a forte (*ff*) dynamic. A dashed line with the number 8 above it spans the first eight measures. The melody is primarily in the right hand, consisting of chords and eighth-note patterns. The left hand provides a steady accompaniment with eighth notes.

The second system continues the piano piece. It maintains the 2/4 time signature and B-flat key signature. The right hand features a more active melody with eighth-note runs and chords. The left hand continues with a rhythmic accompaniment of eighth notes.

Moderato.

*ff lunga.*

*f*

*f appassionato.*

The third system marks a change in tempo to Moderato. The key signature changes to two sharps (D major). The music is characterized by long, sustained notes in the right hand, often with fermatas. The left hand has a more active accompaniment. Dynamics include *ff lunga.*, *f*, and *f appassionato.*

*accel.*

*piu accel.*

The fourth system continues the Moderato section. The right hand features a more rhythmic melody with eighth-note patterns. The left hand has a steady accompaniment. Dynamics include *accel.* and *piu accel.*



*Cadenza.*

8

*f* *f* *ad lib.* *poco a poco dim.* *poco rall.* *mp*  
*vibrato*  
*e molto espr.*

*Andante espressivo.*

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand plays a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with eighth notes.

Second system of musical notation. The right hand continues with intricate patterns, including some chords with fermatas. The left hand features a prominent eighth-note accompaniment. Dynamic markings include *sfz* (sforzando) and *rit.* (ritardando).

(Quasi l'istesso tempo.)  
 Allegretto scherzando. (*Molto moderato.*)

Third system of musical notation. The right hand has a long, sustained chord with a fermata. The left hand plays a simple eighth-note accompaniment. The dynamic marking is *mf* (mezzo-forte).

Fourth system of musical notation. The right hand features a series of chords with fermatas. The left hand continues with the eighth-note accompaniment. The dynamic marking is *p* (piano).

Fifth system of musical notation. The right hand has a long, sustained chord with a fermata. The left hand plays a simple eighth-note accompaniment. The dynamic markings are *poco rit.* (poco ritardando) and *pp a tempo.* (pianissimo a tempo).

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords in the right hand and a melodic line in the left hand. There are dynamic markings *sfz* and *p* above the right-hand staff.

Second system of musical notation, continuing the grand staff from the first system. It shows further development of the chordal texture in the right hand and the melodic line in the left hand.

Third system of musical notation. This system includes dynamic markings *sfz* and *p* in both the upper and lower staves. The right hand continues with complex chordal patterns, while the left hand has a more active melodic line.

Fourth system of musical notation. It features dynamic markings *sfz* and *p* in both staves. The right hand has a dense texture of chords, and the left hand continues its melodic progression.

Fifth system of musical notation. This system includes the dynamic markings *sfz* and *p* in both staves. The right hand has a dense texture of chords, and the left hand continues its melodic progression. At the end of the system, there are performance instructions: *sempre accel. e molto cresc.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat), and the time signature is common time (C).

Andante ♩ = ♩ of preceding tempo.

The second system of music consists of two staves. The upper staff is in treble clef and features a melodic line with slurs and accents. The lower staff is in bass clef and features a melodic line with slurs and accents. The key signature has one flat (B-flat), and the time signature is common time (C). The dynamic marking *ff molto appassionato.* is placed below the first staff, and *sfz accel.* is placed below the second staff.

Grandioso.

The third system of music consists of two staves. The upper staff is in treble clef and features a melodic line with triplets and slurs. The lower staff is in bass clef and features a melodic line with triplets and slurs. The key signature has two sharps (F# and C#), and the time signature is common time (C). The dynamic marking *sfz* is placed below the first staff, and *ff* is placed below the second staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and features a melodic line with slurs and accents. The lower staff is in bass clef and features a melodic line with slurs and accents. The key signature has two sharps (F# and C#), and the time signature is common time (C).

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings such as *f*.

Second system of musical notation, continuing the piece with intricate melodic lines and dynamic markings like *f*.

Third system of musical notation, including dynamic markings such as *ten.* and *ff*.

Fourth system of musical notation, concluding the page with dynamic markings like *ff allarg.* and *fff*.

## New Orleans Jeunesse Dorée.

(SCENE II.)

Allegro.

(During change of Scene.)

Piano. *fp*

The musical score consists of six systems of piano accompaniment. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Allegro' and the performance instruction is 'Piano. fp'. The first system includes a double bar line and a repeat sign. The second system continues the piece with various chordal textures and melodic lines. The third system features a double bar line and a repeat sign. The fourth system introduces triplet markings in both the treble and bass staves. The fifth system continues with triplet markings and a repeat sign. The sixth system concludes the piece with a final cadence and a repeat sign.

First system of musical notation, featuring a treble and bass clef. The music is marked with a forte *f* dynamic. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with slurs and accents.

Second system of musical notation, featuring a treble and bass clef. The music is marked with a fortissimo *sfz* dynamic. The treble staff contains a melodic line with triplets and slurs, while the bass staff provides a harmonic accompaniment with slurs and accents.

Third system of musical notation, featuring a treble and bass clef. The music is marked with a fortissimo *sfz* dynamic. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with slurs and accents.

Fourth system of musical notation, featuring a treble and bass clef. The music is marked with a fortissimo *sfz* dynamic. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with slurs and accents.

Fifth system of musical notation, featuring a treble and bass clef. The music is marked with a fortissimo *sfz* dynamic. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with slurs and accents.

## CHORUS.

Gam - bling, gam - bling, ra - cing, di - cing;  
 Gam - bling, gam - bling, ra - cing, di - cing;

The first system of the chorus consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics: "Gam - bling, gam - bling, ra - cing, di - cing;". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a strong bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The music is marked with a forte (f) dynamic.

Life's a sort of gam - ble If you look at it that way!  
 Life's a sort of gam - ble If you look at it that way!

The second system of the chorus continues the vocal lines and piano accompaniment. The vocal staves have lyrics: "Life's a sort of gam - ble If you look at it that way!". The piano accompaniment continues with the same rhythmic pattern, now including some chords with a sharp sign (F#) in the bass line. The music is marked with a forte (f) dynamic.

Ev - 'ry fel - low must be jol - ly  
 Ev - 'ry fel - low must be jol - ly

The third system of the chorus concludes the vocal lines and piano accompaniment. The vocal staves have lyrics: "Ev - 'ry fel - low must be jol - ly". The piano accompaniment continues with the same rhythmic pattern, now including some chords with a sharp sign (F#) in the bass line. The music is marked with a forte (f) dynamic.



*1st Solo.*

Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - rée! I'll My  
 Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - rée!

The first system consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a steady bass line and chords in the right hand. There are trills and triplets in the vocal line.

*1st Solo.*

take you!  
cot - ton! I'm I'll  
 I'll My doub - le! mis - tress!

The second system consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a steady bass line and chords in the right hand. There are trills and triplets in the vocal line.

with you!  
take you!

The third system consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a steady bass line and chords in the right hand. There are trills and triplets in the vocal line.

*Tutti.*

*ff*

*ff*

It's yours!  
You've won!

Look up!

Look up!

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics "It's yours! You've won!" and "Look up!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Dynamic markings include *ff* and *sfz*.

Buck up!

Pay, pay, pay!

Look up

Buck up!

Pay, pay, pay!

Look up

The second system continues the vocal and piano parts. The vocal parts sing "Buck up!" and "Pay, pay, pay!". The piano accompaniment maintains the rhythmic pattern with some harmonic changes. Dynamic markings include *sfz*. The system concludes with the instruction *col gna* (col legno).

*col gna*

*col gna*

Buck up!

Pay, pay, pay!

Look up!

Buck up!

Pay, pay, pay!

Look up!

The third system continues the vocal and piano parts. The vocal parts sing "Buck up!" and "Pay, pay, pay!". The piano accompaniment features a more complex rhythmic pattern with some syncopation. Dynamic markings include *sfz*. The system concludes with the instruction *col gna* (col legno).

*col gna*

Buck up! Pay, up, pay! Look up!

Buck up! Pay, up, pay! Look up!

*sfz sfz fz fz ff*

This system contains the first four measures of the piece. It features two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The lyrics are: "Buck up! Pay, up, pay! Look up!". The piano part includes dynamic markings: *sfz*, *sfz*, *fz*, *fz*, and *ff*.

Buck up! Pay, pay, pay!

Buck up! Pay, pay, pay!

*sfz sfz*

This system contains measures 5-8. The lyrics are: "Buck up! Pay, pay, pay!". The piano part includes dynamic markings: *sfz* and *sfz*.

*sfz*

This system contains measures 9-12. It features piano accompaniment in both treble and bass clefs. The piano part includes a dynamic marking: *sfz*.

1. | 2.

Come, pay! \_\_\_\_\_

Come, pay! \_\_\_\_\_

Detailed description: This system contains two vocal staves. The first staff has a treble clef and a key signature of one flat. It features a first ending (1.) and a second ending (2.). The lyrics "Come, pay!" are written below the staff, with a long horizontal line indicating a sustained note. The second staff is identical in notation and lyrics. The piano accompaniment is shown in a bass clef below the vocal staves.

1. 8 | 2. 8

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The first ending (1.) is marked with a dashed line and the number 8. The second ending (2.) is also marked with a dashed line and the number 8. The music features complex chordal textures and melodic lines in both hands.

Detailed description: This system contains two vocal staves, continuing the vocal line from the first system. The notation includes various note values and rests, with some notes tied across measures. The key signature remains one flat.

8

*sfz* *sfz* *sfz* *sfz*

Detailed description: This system shows the piano accompaniment for the second system. It features a treble clef staff and a bass clef staff. The music is characterized by dense chordal textures and dynamic markings of *sfz* (sforzando) in the treble staff. A dashed line with the number 8 indicates a first ending.

## Love's Of New Orleans.

Pomposo

The piano introduction is in 2/4 time, marked 'Pomposo' and 'f'. It features a rhythmic melody in the right hand with accents and a steady accompaniment in the left hand.

QUADROONS

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "We're the love of old New Or - le - ans, With its". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "lan - guor and its glow, its fire, and we wear the badge of the". The piano accompaniment continues with the same rhythmic pattern.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "red, red rose with its fra - grance of de - sire! We're the". The piano accompaniment concludes with the same rhythmic pattern.

love \_\_\_\_\_ of old New Or - le - ans, we're the flow'rs \_\_\_\_\_ of glo - rious

sum - mer night, for we drive the cares of the day a - way, in our

gar - dens of de - light! \_\_\_\_\_

1 Voice Solo (Man)      An other (Man)      An other (Man)      Ve - ro -

An - ge - lique!      Fe - lice!

*p*      *p*

nique!

An other

An-nice!

Bon soir, Bon soir, Bon

Bon soir,

soir,

Bon soir!

(All) *ff*

We're the love of old New

Or - le - ans, with it's lan-guor, and it's fra-grance of de - sire!

## Tempo di Valse

ff

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes.

 rrit.  
 SPANISH GIRLS

Oh! ho - la! We dance la Ca -

ff

Brillante f

The first system includes the vocal line and piano accompaniment. The piano part features a 'ff' dynamic and a 'Brillante f' section with a trill-like figure in the right hand.

chu - ca! With ca - sta-nets sound - ing so gay.

The second system continues the vocal line and piano accompaniment. The piano part features a 'ff' dynamic and a 'Brillante f' section with a trill-like figure in the right hand.

The bright eyes of each Se - ño - ri - ta Shall

p

The third system concludes the vocal line and piano accompaniment. The piano part features a 'p' dynamic and a 'Brillante f' section with a trill-like figure in the right hand.



charm ev - ry trou - ble a - way ————— Oh, ho - la! with

*f*  
*Brillante*

star - ry eyes dan - cing, ————— We sing and we dance wild and

free! ————— To mu - sic in - spir - ing, en - tran - cing —————

for fair Span - ish maid - ens are we! —————

*f*  
*Brillante*

DANCE

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff has a steady accompaniment. A fortissimo (*ff*) dynamic marking appears in the lower staff towards the end of the system.

The third system begins with a first ending bracket labeled '1.'. The upper staff has a melodic line with accents. The lower staff has a harmonic accompaniment. A fortissimo (*ff*) dynamic marking is present in the upper staff.

The fourth system features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. A forte (*f*) dynamic marking is present in the lower staff.

The fifth system continues the piece. The upper staff has a melodic line with accents. The lower staff has a harmonic accompaniment. Dynamic markings include fortissimo (*ff*), fortissimo with a fermata (*ffz*), and fortissimo with a fermata and a downward bow or breath mark (*ffz* with a v symbol).

## Moderato

First system of piano introduction, featuring treble and bass staves with dynamic markings *f* and *p*.

(Enter San Domingo Girls)

Second system: Vocal line and piano accompaniment for the first line of lyrics.

Belles from San Do - min - go! Is - land far a - way,

Third system: Vocal line and piano accompaniment for the second line of lyrics.

Love - ly San Do - min - go, Is - land far a - way.

DANCE

Fourth system: Piano accompaniment for the dance section, starting with *p semplice*.

Fifth system: Continuation of piano accompaniment for the dance section.

*p*

First system of a piano score. The right hand features a melodic line with slurs and a triplet of eighth notes. The left hand provides a rhythmic accompaniment with chords and single notes.

*fp* *pp*

Second system of a piano score. It includes first and second endings. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics range from *fp* to *pp*.

**Allegro. FRENCH GIRLS**

At - tend - ez! at - tend - ez!

*f*

Third system of a piano score. The right hand has a vocal line with lyrics. The left hand has a rhythmic accompaniment. Dynamics include *f*.

*rit.* You'll plain - ly

*cresc. ed accel.* *ff* *rit.*

Fourth system of a piano score. The right hand has a vocal line with lyrics. The left hand has a rhythmic accompaniment. Dynamics include *cresc. ed accel.*, *ff*, and *rit.*

*a tempo*

see \_\_\_\_\_ We're from Pa - ris, \_\_\_\_\_ We have ze

*a tempo*

air, We have ze style, ah, ha! \_\_\_\_\_ et re - gard -

*ff*

ez. \_\_\_\_\_ we have the style, Ah ha! \_\_\_\_\_ and we

know a thing or two we do, we know a thing or two, "La Belle Ma -

*fp*

rie! An - nette! Frou - frou!

*ff* *ff* *frit.*

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. It contains the lyrics "rie! An - nette! Frou - frou!". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a strong dynamic of *ff* (fortissimo) and includes a *frit.* (ritardando) marking.

*DANCE*

The second system is labeled "DANCE" and features a piano accompaniment in a grand staff. The key signature remains two flats, and the time signature changes to 2/4. The music is characterized by a rhythmic, dance-like melody in the right hand and a supporting bass line in the left hand.

*ff*

The third system continues the piano accompaniment from the previous system. It maintains the 2/4 time signature and two-flat key signature. The dynamic is marked as *ff* (fortissimo). The right hand features a complex, rhythmic pattern of chords and eighth notes.

*fp*

The fourth system continues the piano accompaniment. The dynamic is marked as *fp* (fortissimo piano). The right hand has a dense texture of chords, while the left hand provides a steady bass line.

*fp* *ff* *ff*

The fifth system concludes the piano accompaniment. It features a dynamic of *fp* (fortissimo piano) at the beginning, which then shifts to *ff* (fortissimo) for the remainder of the system. The right hand continues with a complex chordal texture.

Poco meno mosso

Bra - vo! Bra - vo! Oh, how en - tran - cing!

Bra - vo! Bra - vo! how chic their dan - cing!

Ah, come! ————— come all! —————

with wild de - light wake, wake the night!

*molto pesante a tempo* *ff*

Tempo I

ENSEMBLE

We're the  
We're the

love of old New Or - le - ans, with its  
love of old New Or - le - ans, with its

lan - - - guor and it's glow, its fire; and we  
lan - - - guor and it's glow, its fire; and we

wear the badge of the red, red rose with its  
wear the badge of the red, red rose with its



fra - grance of de - sire We're the  
 fra - grance of de - sire We're the

love of old New Or - le - ans. with its  
 love of old New Or - le - ans. with its

lan - guor and it's fra - grance of de - sire!  
 lan - guor and it's fra - grance of de - sire!

*ff*

*p*

GENERAL DANCE

Tempo giusto

The first system of musical notation consists of two staves, treble and bass clef, in 2/4 time. The key signature has two sharps (F# and C#). The music features a steady bass line with chords in the right hand. A dynamic marking *poco a poco cresc.* is placed in the first measure. Accents are present over several notes in both hands.

The second system continues the piece with similar rhythmic patterns. The bass line remains consistent, while the right hand introduces some melodic movement with eighth notes. The dynamic continues to build.

The third system shows a change in the right hand's texture, with more complex chordal structures. A dynamic marking *ff* (fortissimo) appears in the third measure, indicating a significant increase in volume. The bass line continues its steady accompaniment.

The fourth system maintains the established rhythmic and harmonic patterns. The right hand continues to play chords with some melodic elements, while the bass line provides a solid foundation.

The fifth system concludes the piece with a final series of chords in the right hand and a steady bass line. The overall mood is consistent with the 'GENERAL DANCE' title, featuring a simple yet effective accompaniment.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various dynamics and articulations.

Second system of musical notation. The bass clef part includes the dynamic marking *p* and the instruction *cresc. poco a poco*.

Third system of musical notation. The bass clef part includes the dynamic marking *f*.

Fourth system of musical notation. The bass clef part includes the instruction *Tutta forza* and *poco accell. al Fine*.

Fifth system of musical notation. The bass clef part includes the instruction *Piu accelerando* and dynamic markings *fff* and *fff<sub>2</sub>*.

## The Sweet By And By.

Molto moderato.

Piano.

I  
They've

*f* *poco accel.* *rit.*

am a man of com - pro - mise, No stern de - crees for me. Up -  
bought up all the su - gar cane, And sell it ver - y dear. They've

*p*

on the sil - vry sea of life I sail com - pla - cent - ly. When  
cor - nered corn and in - di - go And cot - ton too, I hear. They

grave af-fairs of state a-rise, And things are off the track,— I  
 try to make me ar-bi-trate, They put me on the rack,— I

close de-bate, say calm-ly: "Wait till The-o-dore gets back.  
 close de-bate, say calm-ly: "Wait till The-o-dore gets back.

*rit.*

**REFRAIN. Poco meno.**

*a tempo.*

By and by, by and by, Don't meet your trou-bles com-ing, And per -  
 By and by, by and by, Don't meet your trou-bles com-ing, And per -

*a tempo.*

haps they'll pass you by. If stage coach rates should real - ly rise, And  
 haps they'll pass you by. Tho' things are bad—they tell me so— The

ev - 'ry slave should get fran-chise, I'm not up - set for I sur - mise That  
 coun - trys going to Bal - ly - hol I don't "butt in" be-cause I know That

some one will ad - just things by and by! By and by,  
 some one will ad - just things by and by! By and by,

*rit.*  
 by and by,— I'm wait - ing for that sweet, sweet by and by."  
 by and by,— I'm wait - ing for that sweet, sweet by and by."  
*p rit.* *grum*

# Prelude.

Tempo di Valse.

Piano.

*ppp staccatissimo.*

The first system of the piano accompaniment is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a staccatissimo texture with chords in the right hand and single notes in the left hand. The music is marked *ppp staccatissimo.*

(Flute.)

*pp leggiero.*

The second system includes a flute part and the piano accompaniment. The flute part is marked *(Flute.) pp leggiero.* and features a light, airy melody. The piano accompaniment continues with the same staccatissimo texture.

(Clarinete.)

*pp*  
*dim.*

The third system includes a clarinet part and the piano accompaniment. The clarinet part is marked *(Clarinete.)* and features a melodic line with slurs. The piano accompaniment is marked *pp* and *dim.* (diminuendo), showing a gradual decrease in volume.

## Live For To-day.

## Waltz Song.

Tempo di Valse (Allegro)

*p cresc.*  
*p.*

MARIETTA

*rit.* *a tempo*

Would you say to the rose

*rit. p*  
*a tempo, leggiero*  
*p*

M — when it buds to life: — — — — — “Take care, you must joy - less

M be; — — — — — Close your heart, close your lips — — — — — to the sun so

*a tempo*



M

bright, and the breeze so wild and

M

free?" Ah! Youth must be youth in a flow'r or maid,

ETIENNE

Ah! Youth must be youth

M

though at ev-ning the petals fall. Ah!

E

in a flow'r or maid!

M  
Let me be young while I may — to - day, I may nev - er

E  
Let's be young while we may — to - day, I may nev - er

M  
know joy at all, — ne'er at all, — ne'er at

E  
know joy at all, — ne'er at all, — ne'er at

M  
all —

A  
ADAH *rit.* *p*  
Would you say to the rose — when it buds to

E  
all —

*ff dim.* *rit.* *piu rit.* *a tempo, leggiero*

*p*

*leggiero*  
*p*  
 M Ah! Ah!  
 A life: "Take care you must joy - less be,  
 D DICK *pp* Ah! youth must be life!  
 E *pp* Ah! youth must be youth!

M *pp* and the  
 A *a tempo* — close your heart close your lips — to the sun so bright, and the  
 D in a flow'r or maid, and the  
 E in a flow'r, flow'r or maid and the

*a tempo*

M  
breez - es\_ wild and free Ah!

A  
breez - es wild and free Ah! Youth must be

D  
breez - es wild and free Ah!

E  
breez - es wild and free

M  
Ah!

A  
youth in a flow'r or maid\_ though at ev-'ning the pet - als

D  
Youth must be life in a flow'r or

E  
Ah! Youth must be life in a flow'r or

M Ah! Ah let me be young while I may to

A fall While we may to

D maid While we may to

E maid While we may to

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

M day I may nev - er know joy at all ne'er at

A day I may nev - er know joy at all ne'er at

D day I may nev - er know joy at all ne'er at

E day I may nev - er know joy at all ne'er at

*p* *p* *p* *p*

M  
all ne'er at all

A  
all ne'er at all

D  
all ne'er at all

E  
all ne'er at all

*f*

8

*pesante*

M  
Ah! Life is sweet when love is young, thrill-ing, en -

A  
Life is sweet when love is young, thrill-ing, en -

D  
Life is sweet when love is young. thrill-ing, en -

E  
Life is sweet when love is young, thrill-ing, en -

*ff rit.*

*a tempo*

*rit. ff*

*a tempo*

*rit. ff*

*a tempo*

*rit. ff*

*a tempo*

8

*ff rit.*

*a tempo*

M  
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

A  
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

D  
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

E  
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

M  
tran - ces, rap - ture al - most di - vine, ———

A  
tran - ces, rap - ture al - most di - vine, rap - ture al - most di -

D  
tran - ces, rap - ture al - most di - vine, rap - ture al - most di -

E  
tran - ces, rap - ture al - most di - vine, rap - ture al - most di -

*pesante* *rit.*

*rit.* *a tempo*

M Ah! Love is sweet at joy com - plete, care and grief

A vine, Love is sweet at joy com - plete, care and grief

D vine, Love is sweet at joy com - plete, care and grief

E vine, Love is sweet at joy com - plete, care and grief

*ff rit.* *a tempo*

M ban - ished for aye; \_\_\_\_\_ Come, then sur - ren - der

A ban - ished for aye; \_\_\_\_\_ Come, then sur - ren - der

D ban - ished for aye; \_\_\_\_\_ Come, then sur - ren - der

E ban - ished for aye, ban - ished, gone for aye; Come, then sur - ren - der

*ff rit.* *a tempo*



M  
love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

A  
love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

D  
love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

E  
love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

8

*ff* *a tempo*

*Agitato*

*ff*

Capt. DICK.

I would

*dim.* *poco ritenente* *p*

## Pocissimo meno mosso

say to the rose when it buds to life: Be guard-ed, be sweet, be

*p a tempo*

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Pocissimo meno mosso' and the piano part begins with a dynamic marking of 'p a tempo'. The vocal line starts with a quarter note 's' and continues with a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

shy; \_\_\_\_\_ yield not your sweets to each suit - or bold that

The second system continues the vocal line and piano accompaniment. The vocal line has a long horizontal line under 'shy;' followed by a series of notes. The piano accompaniment continues with similar rhythmic patterns, including some chords and melodic phrases.

care - less, pass - es by. \_\_\_\_\_ Youth is so sweet, it's

The third system shows the vocal line with a long horizontal line under 'care - less, pass - es by.' followed by the words 'Youth is so sweet, it's'. The piano accompaniment continues with a mix of chords and moving lines.

day is so fleet, but joy's not the end of all; \_\_\_\_\_ you

The fourth system concludes the vocal line with 'day is so fleet, but joy's not the end of all;' followed by a long horizontal line and the word 'you'. The piano accompaniment continues with a similar texture, ending with a final chord.

dance in the sun so gay all day, but at night time the pet-als

ADAH to Etienne  
 Ah, come, then sur-ren-

fall.

espress.

der to love warm and ten der,

Ah!

M *accel.*  
Ah, live for to - day, for to

A *accel.*  
Ah, live for to - day, for to

D *accel.*  
Ah, live for to - day, for to

E *accel.*  
live for to - day! Ah, live while we may! Ah, live for to - day, for to

*sempre accel.* *f accel.*

M day! ——— Live while we may, live for to - day, for to -

A day! ——— Live while we may, live for to - day, for to -

D day! ——— Live while we may, live for to - day, for to -

E day! ——— Live while we may, live for to - day, for to -

*brillante*

M  
A  
D  
E

day!  
day!  
day!  
day!

*fz* *ff accel.* Short pause

M  
A  
D  
E

*ff rit.* *a tempo*  
Ahl Life is sweet when love is young, thrill-ing, en - tran-cing like  
*rit. ff* *a tempo*  
Life is sweet when love is young, thrill-ing, en - tran-cing like  
*rit. ff* *a tempo*  
Life is sweet when love is young, thrill-ing, en - tran-cing like  
*rit. ff* *a tempo*  
Life is sweet when love is young, thrill-ing, en - tran-cing like

CHORUS

*ff*  
Life is sweet when love is young, thrill-ing, en - tran-cing like  
*ff*  
Life is sweet when love is young, thrill-ing, en - tran-cing like

*ff rit.* *a tempo*

M  
wine! \_\_\_\_\_ When burn - ing glan - ces our soul en - tran - ces

A  
wine! \_\_\_\_\_ When burn - ing glan - ces our soul en - tran - ces

D  
wine! \_\_\_\_\_ When burn - ing glan - ces our soul en - tran - ces

E  
wine! \_\_\_\_\_ When burn - ing glan - ces our soul en - tran - ces

wine! \_\_\_\_\_ When glan - ces en - tran - ces

wine! \_\_\_\_\_ When glan - ces en - tran - ces

wine! \_\_\_\_\_ When glan - ces en - tran - ces

*pesante* *rit.* *rit.*  
 M rap - ture al - most di - vine. Ah! Love is sweet

*rit.* *rit.*  
 A rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

*rit.* *rit.*  
 D rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

*rit.* *rit.*  
 E rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

*rit.*  
 rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

rap - ture al - most di - vine, rap - ture al - most di - vine. Love is sweet

8

*rit.* *rit.*

*a tempo*

M Ah! Joy com-plete, care and grief ban-ished for aye!\_\_\_\_\_

A Ah! Joy com-plete, care and grief ban-ished for aye!\_\_\_\_\_

D Ah! Joy com-plete, care and grief ban-ished for aye!\_\_\_\_\_

E Ah! Joy com-plete, care and grief ban-ished for aye, ban-ished, gone for aye

Ah! Joy com-plete, care and grief ban-ished for aye!\_\_\_\_\_

Ah! Joy com-plete, care and grief ban-ished for aye!\_\_\_\_\_

ban-ished, gone, for aye

*a tempo*

8



M  
Come, then sur - ren - der, love warm and ten - der, live for - to - day, to -

A  
Come, then sur - ren - der, love warm and ten - der, live for - to - day, to -

D  
Come, then sur - ren - der, love warm and ten - der, live for - to - day, to -

E  
Come, then sur - ren - der, love warm and ten - der, live for - to - day, to -

Come, sur - ren - der, love warm and ten - der, live for to - day, just to -

Come, sur - ren - der, love warm and ten - der, live for to - day, just to -

Come, then sur - ren - der, love warm and ten - der, live for to - day, just to -

8

*fp*

Piu mosso

M *p* day! Ah! Ah! Ah! *p* *sfz* *p* Ah! ah Ah! ah

A *p* day! Come then, come then, come, sur - ren - - der *p* *sfz* *p*

D *p* day! Come then, come then, come, sur - ren - - der *p* *sfz* *p*

E *p* day! Come then, come then, come, sur - ren - - der *p* *sfz* *p*

Piu mosso

day! Live for to day! *pp*

day! Live for to day! *pp*

Piu mosso

*sfz p* *sfz p*

## Molto piu mosso

M *p* *ff* live\_ for to - day, for to - day, just to - day live

A *p* *ff* live\_ for to - day, for to - day, just to - day live

D *p* *ff* live\_ for to - day, for to - day, just to - day live

E *p* *ff* live\_ for to - day, for to - day, just to - day live

## Molto piu mosso

just to - day, live for to - day, ——— just to - day, live

just to - day, live for to - day, ——— just to - day, live

## Molto piu mosso

*fz* *fz* *ffz* *fz*

M  
— for to - day, for to - day, just to - day, \_\_\_\_\_ to -

A  
— for to - day, for to - day, just to - day, \_\_\_\_\_ to -

D  
— for to - day, for to - day, just to - day, \_\_\_\_\_ to -

E  
— for to - day, for to - day, just to - day, \_\_\_\_\_ to -

— for to - day, \_\_\_\_\_ just to - day, \_\_\_\_\_ to -

— for to - day, \_\_\_\_\_ just to - day, \_\_\_\_\_ to -

*ffz* *ffz*

Meno mosso

M  
A  
D  
E

day! \_\_\_\_\_  
day! \_\_\_\_\_  
day! \_\_\_\_\_ They dance  
day! \_\_\_\_\_  
day! \_\_\_\_\_  
day! \_\_\_\_\_

Meno mosso

*ff grandioso a tempo. ff rit. a tempo*

*fff accel. al Fine. fz*

# I'm Falling In Love With Some One.

Captain Dick.

Valse lente.

I've a ver - y strange  
Now, I don't mind con -

*mf* *accel.* *poco rall.* *pp*

Piano.

feel - ing I ne'er felt be - fore, 'Tis a kind of a grind of de -  
fess - ing that I used to scoff At this sort of a sport of flir -

pres - sion; \_\_\_\_\_ My heart's act - ing strange - ly, it feels rath - er  
ta - tion; \_\_\_\_\_ I used to be - lieve that I'd nev - er be

sore, At least it gives me that im - pres - sion. My  
 caught, In this fool - ish but fond com - pli - ca - tion. I'm

puls - es leap mad - ly with - out an - y cause, Be - lieve me, I'm  
 los - ing all rel - ish for things that were dear, I'm look - ing for

tell - ing you tru - ly, I'm gay with - out pause, then sad with - out  
 trou - ble and know it, When some one is near, I'm feel - ing quite

*f* *p poco rit.*

*a tempo.* *rit* *molto rit.*  
*pp*

cause, My spir - its are tru - ly un - ru - ly. ——— For I'm  
 queer, But I heart - i - ly hope I don't show it. ———

*molto rit.* *molto rit.*

**REFRAIN.**

*poco* *a* *poco* *a tempo.*

fall - ing in love with some one, some

*pp poco* *a* *poco* *a tempo.*

one girl; ——— I'm fall - ing in love with some



one, head a - whirl; Yes! I'm

fall - ing in love with some one, plain to

see, I'm sure I could love some one mad - -

*pp rit.*

ly, If some one would on - ly love me!

*rit.* *molto rit* *pp*

## It's Pretty Soft For Simon.

Moderato.

*Handwritten: 2nd system for piano*

Piano.

Kink Sol - o - mon, der his - try says, had vives von hun - dred  
Folks say dat old A - do - nis vas der most best look - ing

score; Ant yet he vas - n't sat - is - fied and looked a - round for  
man, Of all der la - dy kil - ler fel - lers since der worldt be -

more! He vore a nob-by pur-ple robe, Und an eight-een car-at  
gan! Ven Ve-nus gives a svell af-fair, Vy de vim-mens did-n't

hat! Ant der sweet young tings, dey could-n't re-sist so svell a guy like  
care If de od-der mens dey nef-fer showed up, if Ad. vas on-ly

dat! So he used to take a ved-ding trip most eff-e-ry day or  
dere! So he vent to all der lunch-eons ant der din-ners and der

*rit.*

so; Ant then he could - n't han - dle all der brides vot tried to  
teas; Ant ev - 'ry - bod - y sayed he vas der sweeth - est ting in

*rit.*

go. He bought his ved - ding rings in bales, A thous - and in der  
Greece. He jol - lied Mrs Mer - cu - ry ant Mrs Her - cu -

*a tempo*

lot, Ant he used to get ten tra - ding stamps with eff - e - ry bale he  
les, Ant he danced der Mer - ry Vi - dow Valse mit Frau Dem - os - then -

got. He kept der ba-kers ba-king all der ba-kings dey could  
 es. Der fat girls all took an-ti-fat; der schlim ones an-ti-

bake, To keep filled der roy-al pan-try mit der roy-al ved-ding  
 schlim, Dey did der best dey all could do to make a hit mit

cake! Of course a king's der sort of thing most eff-'ry one wants to  
 him! Of course dat so-cial li-on thing most eff-'ry one wants to

be, But I don't think as Sol-o-mon had such a much on  
 be, But I don't think A-do-nis he had such a much on

*rit.*

## REFRAIN.

*Meno.*

me. \_\_\_\_\_ It's pret - ty soft for Si - mon, dot is right,  
me. \_\_\_\_\_ It's pret - ty soft for Si - mon, dot is right,

*a tempo.* *pp* *stacc.*

A reg - gu - lar skinch for Si - mon, luck - y boy \_\_\_\_\_  
A reg - gu - lar skinch for Si - mon, luck - y boy \_\_\_\_\_

\_\_\_\_\_ My vin - ning way ant sun - ny smile has Mis - ter Sol - o - mon  
\_\_\_\_\_ My vin - ning way ant sun - ny smile has dose A - do - nis - es

skinned a mile! Ant it's aw - ful - ly soft for Si - mon, Oil Oil  
 beat a mile! Ant it's aw - ful - ly soft for Si - mon, Oil Oil

Der Queen of She - ba came to see, Vot kind of a sort of a  
 Dat Ve - nus vom - an tried to be, A - do - nis - es vun best

*p* *sfp* *sfz* *fp* *fp*

kink was he! But look at the queens dot falls for mel It's  
 bet, but Gee! Yust look at der Ve - nus - es mit mel It's

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

*p colla voce.* *a tempo.*

pret - ty soft for Si - mon, luck - y boy!  
 pret - ty soft for Si - mon, luck - y boy!

*poco rit.* *sfz* *sfz*

## Finale Ultimo.

Moderato.

(Violin Solo.)  
mf  
accel.

Andante. CAPTAIN DICK. (off stage)

Ah! sweet mys - ter - y of life, at last I've  
fp p  
pp colla voce.

D found thee, Ah! I know at last the se - cret of it  
pp

D all. All the long - ing, seek - ing, stri - ving, wait - ing,  
gva



MARIETTA.

*pp*

*ten.*

Ah! at last I've found thee! found thee! at  
 yearn - ing, the burn - ing hopes, the joy and i - dle tears that

last! 'Tis love! 'tis  
 fall! For 'tis love, and love a - lone the world is

love! 'Tis love!  
 seek - ing; And 'tis love, and love a - lone, that can re-

(he enters)

M *ff* 'Tis love! 'Tis the an - swer, 'tis the end and all of

D *ff* 'Tis the an - swer, 'tis the end and all of

*gva*.....

*allargando.* *ff*

M *ten.* liv - ing, — For it is love a - lone that rules for aye!

D *ten.* liv - ing, — For it is love a - lone that rules for aye!

*gva*..... *dar*

*ten.*

*cut* *Più mosso.*

M

D (Etienne enters followed by people)

*molto cresc. ed accel.*

MARIETTA. *ff*

Ah, no! Monsieur,

ETIENNE. (seeing Mar. in Dick's arms)

What's this, — my bride! —

*sffp in tempo.*

*sfp*

(with enthusiasm)

he has sung my song! And I know at last the

*sempre animato.*

*fp*

*sfz*

an-swer, — it is love, love, — it's

*fp*

*fp*

Allegro molto.

M

love!

Allegro molto.

(Noise and confusion outside)

*fp* molto cresc. *f* più cresc.

SIMON. *p* (to Lizette)

They have re-

*ffp* *fp*

loosed me! They have re-loosed me!

(Sir Harry rushes in with Dick's men)

*f*

S

*ff*

SIR HARRY (to men) *Bras. Priquel* Seize him! We shall hold you to answer to the Governor whom you have imprisoned on the Isle of Pines!

*L'istesso tempo.*  
*trem.*  
*ff*

ETIENNE. *ff* (He runs upstairs)  
Be not too sure!

(blows his whistle) (his pirates appear on balcony)

DICK. (to his men) *ff* Let him go! I  
ETIENNE (to Dick) *ad lib. ff*

The game's well played, you win!

Meno mosso. (with great feeling)

D

have won! Won all I want in this wide world!

Meno mosso.

*p espress. cresc.*

MARIETTA.

Tutta forza.

Grandioso.

For 'tis love, and love a-lone, the world is

D

For 'tis love, and love a-lone, the world is

SOPRANOS

*ff*

For 'tis love, and love a-lone, the world is

ALTOS

*ff*

For 'tis love, and love a-lone, the world is

TENORS

*ff*

For 'tis love, and love a-lone, the world is

BASSES.

*ff*

For 'tis love, and love a-lone, the world is

*allargando.*

Grandioso.

*cresc. possible.*

*Tutta forza.*

*fff*

M seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

D seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

M an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for

D an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! 'tis love, For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! 'tis love, For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing, Yes 'tis love, For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing, 'tis love, For it is love a - lone that rules for

the an - swer, end and all of liv - ing! For it is love a - lone that rules for

the an - swer, end and all of liv - ing! For it is love a - lone that rules for

*Pesante.*

M  
ayel

D  
ayel

ayel

ayel

ayel

ayel

ADAH with Altos.

RUDOLFO with Tenors.

ETIENNE with Basses.

Allegro vivo.

*ff*

*sfz*

*sfz*

M  
Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye. Ah

D  
Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye.

Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye.

Zing, zing, ziz - zy, ziz - zy, zing, zing, Boom, boom, aye.

*marcato.*

*p staccato.*



M

D

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

M

D

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Ah!

M Ah! ah! ah! ah! Ah!

D La, la, la, Ha, ha, ha, Zing, boom, Aye. La la la la

*ff* La la la, Ha ha ha, Zing boom, Aye. La la la la

*ff* La la la, Ha ha ha, Zing boom, Aye. La la la la

M *rit.* ha ha ha ha ha ha!

D *rit.* ha ha ha ha ha ha!

*rit.* ha ha ha ha ha ha!

*rit.* ha ha ha ha ha ha!

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

*rit.* *sfz*

*sva* *loco* *fff*

*sfz* *sfz* *sfz* *fffz*

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