

Act I

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

Props: flowers  
magazines

No. 1. "List and learn"

MBS - wna  
Contadine - words

Opening Chorus and Solos  
Contadine and Gondoliers

Allegretto moderato

In:  
1) ?  
(waiter)

2) MBS, SR

SR

3) Fiametta

& "Vittoria" (flowers mag + Alyssa)

4) Lora

& Tessa

- flowers, makeup kit + Tessa

5) M. Ki +

Lea -  
- flowers,  
dresses?

USL

+ Giacetta

Chorus of Contadine  
SOPRANO

ALTO

List and learn, — n list and

List and learn, — n list and

\*

learn, — n list and learn, ye dain - ty

learn, — n list and learn, ye dain - ty

*dim.* *mp*

*Red.* \*

*cresc.*

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

*cresc.*

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

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

The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. There are blue annotations above the vocal lines: a slur over the first two notes and a breath mark (>) over the eighth note.

it's ea!

stop down R

together L

+

R

(B) *p* *cresc.*  
 fled. By a law of maid - en's mak - ing, Ac - cents  
 fled. By a law of maid - en's mak - ing, Ac - cents

(B) *p* *cresc.*

The piano accompaniment continues with a similar texture. There are blue annotations: a slur and *p* dynamic marking above the first two notes of the vocal lines, and *cresc.* markings above the final notes.

+ L

+ *mp*

(look at each other - huh?)

+ *p*  
 of\_ a heart that's ach - ing, E - ven though that heart be  
 of\_ a heart that's ach - ing, E - ven though that heart be

The piano accompaniment continues. There are blue annotations: a slur and *p* dynamic marking above the first two notes of the vocal lines, and *mp* markings above the eighth and fourteenth notes.

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

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

*P* Though they love with love *R* ex - ceed - ing, *L* They must *T*

*P* Though they love with love ex - ceed - ing, They must *T*

*R* seem *L* to be un - heed - ing - *T* Go ye then and do their

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

*R + L lean clockwise step down*

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

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

*to rose supping*

red! List and learn,

red! List and learn,

*Red.*

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

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

get to a table or  
chair & bird flowers

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

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

The first system consists of two vocal staves and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

*cresc.* po - sies Ere\_ your morn - ing bloom has fled.                    List and

*cresc.* po - sies Ere\_ your morn - ing bloom has fled.                    List and

The second system continues the vocal and piano parts. The piano accompaniment includes fingerings such as 2, 3, 4, 4, 1 and a *cresc.* marking.

*mf*                    *p cresc.*

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

*mf*                    *p cresc.*

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

The third system concludes the page. The piano accompaniment features complex fingerings including 1 3 5, 4 3 2 1, 2 1 3 5 4, and 1 4. The system ends with a *p cresc.* marking.

- - es, oh, list, list\_\_ and learn, list\_\_ and  
 - - es, oh, list, list\_\_ and learn, list\_\_ and

*Red. \* Red. \* Red. \* Red. \**

learn, oh, ros - es white\_\_ and  
 learn, oh, ros - es white\_\_ and

*mp* Fiametta *coming*  
 red! Two there *DSC*  
 red!

*Red. \* Red. \* Red. \* Red. \**



①  
 are for whom, in du-ty, Ev - 'ry maid in Ven - ice sighs—

*p*

*> style*

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

shame the sum-mer skies. We have

*> style*

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

*stand*

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



*desperate!*  
**f** Chorus

Fiametta

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

Chorus

Fiametta

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

Chorus  
SOPRANO

*cresc.*

*f*

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

ALTO

*cresc.*

*f*

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

*cresc.*

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

*cresc.*

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

*Red.*

\*

*cresc.*

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

*cresc.*

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

Handwritten annotations: '02' in red below the first vocal staff, and 'L' and 'R' in red below the second vocal staff.

*w/ roses*

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

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

*cresc.*

*p*

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

*p*

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

*f*

Handwritten annotations: '3' in black above the piano staff, and 'f' in black above the piano staff.

*generally to each line*

know, now\_ ye know, oh, ros - es

know, now\_ ye know, oh, ros - es

Red. \* Red. \*

white and red! \_\_\_\_\_

white and red! \_\_\_\_\_

act!

Red. \* Red. \* Red. \*

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

Allegretto moderato

*1 Francesco & 2 Antonio & 3 Giorgio*

*in*

*f* Francesco

Good

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

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

Fiametta "no, not you!"

*pp*

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

Giulia

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

"not you!"

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

both leave?

Antonio  
(BARITONE)

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

Chorus of Contadine

Antonio

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

Giorgio *Kneels*  
*mp* (BASS)

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

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

pas - sion, we im - plore you!

*\* Miki postolovic over*

**(H)** *p* Fiametta *" get out! no. "*

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

Vittoria

→ the middle →

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

Giulia

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

Fiametta & Vittoria

*cresc.*

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

take over, walk away

*mf*

Antonio

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



Tomas, ender?

① Allegro con brio

con - tra - di - cen - te!

1. Ben & Jon

Antonio

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

Chorus SOPRANO & ALTO *f*  
Tra la, tra

TENOR & BASS *f*  
Tra la, tra

2. *f*

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

I. Bill, Mazka, Bill, JM

{ That ply on the em-er-ald sea, }  
 { And care is a thing to pooh-pooh, }

Tra la, tra  
 Tra la, tra

*f*

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

*p*

I. Antonio to C of new group

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

1. RH up gesture (new)

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

Tra la!

Tra la!

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

Tra

Tra

1. LH All

Tra

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

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

both hands up?

1. bowls back  
(K) *p*

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

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

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

*p*

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

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

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

*cresc.*

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

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

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

*f*

*degradé*

C

2nd Verse *hand up*

tra la —

tra la!

tra la —

2nd Verse

*p*

Allegro agitato (*Men over R, women L*)

2.

*ff*

*ff*

3 3 3 3

*Red.*

*come down stage*

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

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

\*

M.k. 1st → pageant walk all

legato

Ⓛ f Chorus of Contadine

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

*a tempo*

lined up → to V formation

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

cept our love, our hom-age, and our

Red. \*

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

turn to 2/4

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

Allegretto grazioso

*soft & flirty*  
*p* Marco & Giuseppe *stay on platform early*

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

Chorus (Girls) unison

Gon - do -

*as if  
bathing  
eyes*

Allegretto grazioso

*out*

*Red.* \*

(Marco and Giuseppe bow.) Marco

Ser - vi -  
Giuseppe

Ser - vi -

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

*curtsy*

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

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

*Red.*



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

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

**Chorus (Girls)**

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

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

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

*men line up across platform*

*carry them with difficulty.)* **mf** Marco *(Marco's and Giuseppe's arms are full of flowers.)* **p**

*O ciel! heav'n!* **echo** *O*

**mf** Giuseppe **p**

*O ciel! heav'n!* *O*

*(deprecatingly)*

ciel! heav'n! Sia - mo gon - do -  
We are

ciel! heav'n! Sia - mo gon - do -  
We are

Chorus (Girls)

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

*(to Fiametta)* *Ria & Luciano* *Amor* **(N)**

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

*f (to Vittoria)* **(N)**

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

Chorus (Girls) *p (deprecatingly)*

Chorus (Men)

Con - ta - di - ne sia - mo!  
We are con - ta - di - ne.

*f*

*p*

*MBT*  
*beudes*  
*Ria*

*(deprecatingly)* *(curtseying to Marco and Giuseppe)*

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

Marco & Giuseppe  
(deprecatingly)

Let's  
to Cafe  
again

*mf* *>* *3* *>* *3*

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

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

*p* *p* *p*

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

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

*0*

ri - nel

Gon - do - lie - ri ca - ris - si - mi! Sia - mo con - ta -  
We are

ri - nel

*0*

*subito f* *subito mf* Marco

Ser-vi - to - ri u - mi - lis - si - mi! Per noi que - sti  
For us, all these

di - nel

TENOR *f* *subito p* \*

BASS *f* *subito p* \*

Ser-vi - to - ri u - mi - lis - si - mi! Ser-vi - to - ri u - mi -  
*meu to cafe*

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

*mp*

Per voi, bei si -  
For you, dear

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

*p*  
 Si-gno-ri - ne!  
 gno - ri, O ec - cel - len - tis - si - mi! Con - ta - di - ne, ca - va -  
*p*  
 lis - si - mi, u - mi - lis - si - mi, si - gno - ri - ne!  
*non can't*  
*p*  
 lis - si - mi, u - mi - lis - si - mi, si - gno - ri - ne!  
*non can't, back*

*no rit.*  
 Più lento *immediato*  
 Gon - do - lie - ri! *M SR* Buon' gior - no, si - gno - ri - ne!  
 Good mor - row, *dim.* *no rit!* *p*  
 lie - ri! *es!* Buon' gior - no, ca - va - lie - ri!  
 Good mor - row, *dim.* *p*  
 Gon - do - lie - ri! *p* Buon' gior - no, si - gno - ri - ne!  
 Good mor - row, *dim.* *p*  
 Gon - do - lie - ri! *lean it* Buon' gior - no, si - gno - ri - ne!  
 Good mor - row, *Più lento*  
*dim.*

mf

First system of piano introduction, featuring treble and bass staves with a dynamic marking of *mf*.

Second system of piano introduction.

Third system of piano introduction, ending with a dynamic marking of *p*.

*mf* Marco

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

*mf* We're called \_\_\_\_\_ gon - do - lie - ri, But that's a va -

First system of vocal and piano accompaniment. The piano part features a rhythmic accompaniment of eighth notes.

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

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

Second system of vocal and piano accompaniment. The piano part continues with the rhythmic accompaniment.

Two vocal staves and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

(P)

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

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

(P)

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

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



Two treble clefs at the top, followed by a grand staff with piano accompaniment. The music is in a minor key and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*mp cresc.* (Q)

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

*mp cresc.*

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

(Q)

Vocal lines with lyrics and piano accompaniment. The piano part continues with the same accompaniment as the first system, with some dynamics and articulation markings.

*mp cresc.*

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

*mp cresc.*

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

Vocal lines with lyrics and piano accompaniment. The piano part continues with the same accompaniment, with some dynamics and articulation markings.

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

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

*f*

*f*

8

*f*

*ped.* \*

tun - ing, We la - zi -

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

*dim.*

*dim.*

8

*dim.*

*ped.* \*

ly — thrum, Tra la la la la, tra la la la la, tra la la la

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

*mp*

*mf*

8

*p*

la, tra la la la la, tra la la la la, tra la la la la, tra la la la  
- - lins \_\_\_\_\_ tun - ing, We \_\_\_\_\_ la - - -

*subito f*  
la, tra la la la la, Tra la la la la, la la, tra la la la la, la  
*subito f*  
- - zi - ly thrum. Tra la la la la, la la, tra la la la la, la

la, tra la la la la, tra la la la la! \_\_\_\_\_ When  
la, tra la la la la, tra la la la la! \_\_\_\_\_ When

**S** *fp*

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

*fp*

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

**S**

*p*

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

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

*sempre stacc.*

*dolce*

When

*dolce*

When

day-light is fading, En-wrapt in night's

day-light is fading, En-wrapt in night's

shading, With soft serenade

shading, With soft serenade

*dim.*

*dim.*

*dim.*

ing We sing them to sleep,

ing We sing them to sleep,

*pp*

*pp*

*pp*

With

This system contains the first system of music. It features a vocal line with a long melisma on the word "With" and a piano accompaniment consisting of a rhythmic pattern in the right hand and a bass line in the left hand.

*espress.* *mf*

soft ser - e -

This system contains the second system of music. The vocal line continues with the lyrics "soft ser - e -" and includes dynamic markings *espress.* and *mf*. The piano accompaniment continues with the same rhythmic pattern.

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

nad - ing We sing them to sleep,

We sing them, we sing them to sleep,

*pp*

This system contains the third system of music. The vocal line includes the lyrics "nad - ing We sing them to sleep," and "We sing them, we sing them to sleep," with dynamic markings *dim.*, *p*, and *pp*. A circled 'U' is present above the final notes of the vocal line. The piano accompaniment concludes with a *pp* dynamic marking.

*sempre p*

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

*sempre p*

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

*sempre p*

*f con forza*

sleep. We're called gon - - - do - lie - ri,

*mf*

sleep. Tra la la la la, tra la la la la, tra la la la

*f*

But — that's a — va - ga - ry. Gon - do -

la, tra la la la la, tra la la la la, tra la la la la! Gon - do -

*p*



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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics 'lie - ri, gon - do - lie - ri, tra la la la la,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

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

*cresc.*

The second system continues the vocal lines with lyrics 'tra la la la la la la! Gon - do - lie - ri, gon - do -'. The piano accompaniment includes a *cresc.* (crescendo) marking. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

*molto cresc.*

The third system features repeated vocal phrases: 'lie - ri, tra la la la la, tra la la la la, tra la la la la, tra la la la'. The piano accompaniment includes a *molto cresc.* (molto crescendo) marking. The piano part has a more complex texture with chords and moving lines in both hands.

la, tra la la la la, tra la!

la, tra la la la la, tra la!

Rec. \* Rec. \*

Rec. \* Rec. \* Rec. \*

Moderato  
Recit. Marco

And now to choose our brides!

*mp* Giuseppe  
As—

Moderato

*fp* *f* *p*

Ladies: pick me!

Men:  
to SR  
(Don't's  
if you  
can)

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

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

*mf*  
to\_ de- clare. And

*fp*

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

(A)

mate!  
Chorus  
(Girls) *f*  
*Viva!* A bi- as to dis- close Would be in- del- i- cate-

(Men) *f*  
*Viva!* But

*fp*

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

*\*Man speak out*

(B) *Recit. Giuseppe MB*

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

*fp colla voce*

Marco *Lea* *in tempo* *mf*

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

bind. *mf* Then

*a tempo*

*a tempo*

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

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

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

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

**Chorus (Girls) *f***

*Vi - va!* They

**(Men) *f***

*Vi - va!* They

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

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

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

*Jim:  
SR...  
to be  
caught  
by Giuseppe*

*Ladies: don't touch... get close*

**Allegro con moto** *p* **Fiametta (to Marco)**

Are you peep-ing? Can you

*legato*  
Marco

(Marco slyly lifts bandage.)

Vittoria  
(to Giuseppe)

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

*legato*  
Giuseppe

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

Ⓒ *staccato*

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

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

Vittoria (detecting Giuseppe) (replaces bandage)

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

## Chorus

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

*f*  
Fie, for shame! Fie, for shame!

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

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

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

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



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

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

Moderato

*famatically eager*

Chorus of Girls

*Marcò*  
*90TCB*  
*SL → SR*  
*Giuseppe*  
*SR → SL*

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

Chorus of Men

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



Chorus of Men

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

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

Reverse  
Marco  
&  
Giuseppe

Chorus of Girls

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

Chorus of Men

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

both

both

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

*Allegretto moderato* recit Giuseppe (guessing)

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

tempo (removes bandage) Marco (guessing) legato

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

**Chorus** *f* Rap-ture, rap-ture!

Rap-ture, rap-ture!

Rap-ture, rap-ture!

(removes bandage)

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

*p*

Giuseppe *P* (*politely to Marco*) *mf* Tessa

want-ed! If you'd rath-er change- My

Just the ver - y girl he want-ed!

Just the ver - y girl he want-ed!

*f* *p*

*P* Marco (*politely to Giuseppe*)

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

*f* Gianetta (*Each man kisses each girl.*)

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

*f* *attacca*

Vivace Tempo di Valzer

*f*

*Claro's  
vstup, sit if  
possible*

*mockingly polite  
mp Gianetta comes down w/ Marco*

Thank you, gal - lant

*f* *dim.* *p*

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

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

(D)

To ex - press our plea - sure. Each of

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

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

Ped. \* Ped. \* Ped.

*subito mf*

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

\* Ped. \*

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

la la la la la la la, la la! *mp Tessa legato dolce*  
Gay and gal-lant *daou w/ Giuseppe*

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

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



F

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

*pp*

*Red.*

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

\* *Red.* \* *Red.* \* *Red.*

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

\* *Red.* \*

*subito mf*

G

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

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

2 1 4 1

la!  
Chorus SOPR. *f* *stands*

Tra la la la la la la la la la la!

ALTO *f*

Tra la la la la la la la la la la!

TENOR *f*

Tra la la la la la la la la la la!

BASS *f*

Tra la la la la la la la la la la!

*Swishes*

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

*staccatissimo*

*p* La la la la la la la la la la

*p* La la la la la la la la la la

*p* La la la la la

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

la la la . la la la la la la la la

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

la la la la la la la

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with the lyrics "set and for - mal mea - sure, It is scarce - ly nec - es -". The second and third staves are vocal lines with "la la" lyrics. The fourth staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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

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

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

la la la la la la la

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with the lyrics "sa - ry To ex - press our plea - sure. Each of". The second and third staves are vocal lines with "la la" lyrics. The fourth staff is the piano accompaniment, continuing the rhythmic pattern from the first system. There are two circled "H" markings above the piano accompaniment staves in this system.

us to prove a trea - sure, Glad - ly will de - vote our  
 la la la la la la la la la la la la  
 la la la la la la la la la la la la  
 la la la la la la la

lei - sure, Gay and gal - lant gon - do - lie - ri,  
 la la la la la la la la la la la la la  
 la la la la la la la la la la la la la  
 la la la la la la la la la la la la la

*cresc.*  
*cresc.*  
*cresc.*

*Ad.* \* *Ad.* \*  
*Ad.* \* *Ad.* \*

*accelelando*

**I** SOPRANO *cresc.*  
 la, tra la la la, tra la la la la la la

ALTO *cresc.*  
 la, tra la la la, tra la la la la la la

*f* TENOR *cresc.*  
 la, tra la la la, tra la la la!

BASS *cresc.*  
 la, tra la la la, tra la la la!

**I**

*f*

ped. \* ped. \* \* ped. \* ped. \*

la! \_\_\_\_\_ Tra la la la, \_\_\_\_\_ la la!

la! \_\_\_\_\_ Tra la la la, \_\_\_\_\_ la la!

Tra la la la, \_\_\_\_\_ la la!

Tra la la la, \_\_\_\_\_ la la!

**J**

Gianetta & Tessa *cresc.*

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

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

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

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

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

*ff*

*ff*

*f*

*stop*

*\* uok L → R*

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

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

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

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

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

*cresc.*

*f*

*stop*

*\* → L*

la la la la la la la la!

la la la la la la la la!

la la la la la la la la!

la la la la la la la la!

la la la la la la la la!

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