

ACT I

Giuseppe Verdi

Andante sostenuto $\text{♩} = 66$ *dim.*

pp

This system contains measures 2 through 8. The music is in a minor key with a key signature of two flats. The tempo is marked 'Andante sostenuto' with a quarter note equal to 66 beats per minute. A dynamic marking of *dim.* (diminuendo) is placed above the first measure. The piano part features a series of chords in the right hand and a rhythmic accompaniment in the left hand. A *pp* (pianissimo) marking is present in the right hand of measure 7.

9

pp

This system contains measures 9 through 13. The musical texture continues with the piano accompaniment. A *pp* (pianissimo) marking is present in the right hand of measure 10.

14

cresc.poco..... a.....s poco **ff**

This system contains measures 14 through 17. The music shows a dynamic increase. A crescendo marking *cresc.poco..... a.....s poco* spans measures 14 to 17. The dynamic reaches **ff** (fortissimo) by measure 17.

18

This system contains measures 18 through 21. The piano part features a more active accompaniment with eighth notes in the right hand and chords in the left hand.

22

This system contains measures 22 through 25. The piano part continues with the active accompaniment from the previous system.

26

Musical score for measures 26-29. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The right hand features a melodic line with dotted rhythms and rests, while the left hand provides a bass line with chords and eighth-note patterns.

30

Musical score for measures 30-32. The right hand continues with a melodic line, and the left hand features a prominent eighth-note accompaniment pattern.

33

Musical score for measures 33-37. A double bar line is present at the beginning of measure 34. The right hand has a melodic line with some rests, and the left hand has a bass line with chords and eighth notes.

38

Musical score for measures 38-42. The right hand features a series of chords and a melodic line, while the left hand has a bass line with chords and eighth notes.

43

Musical score for measures 43-46. The right hand has a melodic line with eighth notes and chords, and the left hand has a bass line with chords and eighth notes.

47

Musical score for measures 47-49. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including some triplets. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

50

Musical score for measures 50-53. The right hand continues the melodic development with eighth notes and rests. The left hand features a steady accompaniment of chords, with some measures containing triplets.

54

Musical score for measures 54-57. The right hand has a more active melodic line with eighth notes and some triplets. The left hand accompaniment remains consistent with the previous system.

58

Musical score for measures 58-61. The right hand features a melodic line with eighth notes and some triplets. The left hand accompaniment continues with chords and single notes.

62

Musical score for measures 62-65. The right hand has a melodic line with eighth notes and some triplets. The left hand accompaniment continues with chords and single notes.

66

Musical score for measures 66-69. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Measure 69 ends with a key signature change to two flats (B-flat, E-flat).

70

Musical score for measures 70-73. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Measure 73 ends with a key signature change to one flat (B-flat, E-flat).

74

Musical score for measures 74-77. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment remains consistent. Measure 77 ends with a key signature change to natural (B, E, A).

78

Musical score for measures 78-81. The right hand features a melodic line with some rests. The left hand accompaniment continues. Measure 81 ends with a key signature change to one flat (B-flat, E).

82

Musical score for measures 82-85. The right hand has a melodic line with some rests. The left hand accompaniment continues. Measure 85 ends with a key signature change to two flats (B-flat, E-flat).

86

Musical notation for measures 86-89. Treble clef with a key signature of three flats. The melody consists of eighth and quarter notes. The bass line features a steady eighth-note accompaniment with chords.

90

Musical notation for measures 90-94. Treble clef with a key signature of three flats. The melody continues with eighth and quarter notes. The bass line continues with eighth-note accompaniment and chords.

95

D

Musical notation for measures 95-99. Treble clef with a key signature of three flats. Measure 95 is a whole rest. The melody resumes in measure 96. The bass line continues with eighth-note accompaniment and chords.

Still have-n't

100

D

Musical notation for measures 100-104. Treble clef with a key signature of three flats. The melody continues with eighth and quarter notes. The bass line continues with eighth-note accompaniment and chords.

scored with my lit-tle peas-an dar - ling. I think I need to press a lit-tl

103

D

hard - er. Eve - ry

B

8

Is that the girl you see in church on Sun - day?

106

D

Sun - day for three months now! It's

B

8

Where is her lodg - ing?

110

D

in a run down al - ley. Some strange man keeps

114

D

show - ing up at night there.

B

And does she know the truth a-bout who

117

D

Of course not.

B

you are?

120

120

123

B

Beau - ti - ful girls! You

127

D

I'd give thm all for the

B

see them?

130

D

wife of Count Ce - pra - no. So let him

B

Watch out, the Count might hear you,

134

D

hear me. Let him howl as he

B

Well, he might be of - fend - ed.

138

D

may. She's all that mat - - ters.

142

D

Wo-men

147

D

love me. I tell them there's no one quite like them, but the

151

D

truth is, one's much like a - noth - er. Nev-er

155

D

tell me, "Choose one or the oth - er," Be-cause in

159

D

my eyes, they're too much the same. When a

163

D

beau - ti - ful la - dy comes call - ing, Then Life

167

D

hands you a beau-ti-ful big bou-quet. But who

171

D

knows when_____ The love-ly bou - quet will fade and with er And the

175

D

time has come_____ to throw it a - way, The time_____

179

D

_____ has come, the time has come_____ to throw it a - way.

183

D

Peo-ple

188

D

tell me Love has to be faith - ful to the end, And I

192

D

tell them, That's not a good at - ti-tude. I di-

196

D

spense with _____ such mean-ing-less plat - i- tudes: _____ How can I

200

D

love un- less _____ my heart is my own? What do

204

D

I care if hus - bands are jeal - - ous Or_

208

D

gos - sips a ghast at my mis deeds? Beau-ty's

212

D

path - way Is all that I see; It waits for me And I will

216

D

fol - low Wher-ev-er it leads, I'll fol - - - low beau-ty's

221

D

path - way wher-ev-er it leads.

226

226

231

231

236

D

You're

241

Ca

My hus-band is leav-ing, and I'm leav-ing

D

leav-ing? How can you?

246

Ca

with him.

D

Your pres-ence is en-chant-ing.— You sure-ly can-not

249

D

leave us So nee-dy and want-ing When all your ad-mir-ers are

253

D

sigh-ing and panting. And I, more than an - y man, Must

257

D

help - less-ly a - dore_ you, Must stand like a

260

Ca

Con -

pris - on - er In chains of love be - fore you.

263

Ca
trol your - self.

D
Your kiss-es are e nec - tar For which my lips are

265

Ca
Be-have your- self, be-

D
thirst - ing A-las, my heart is burst - ing. My days are spent in

267

Ca have your-self!

D pin - ing, My nights are spent in wak - ing. Your beau-ty floods my

269

D mind and it fills my hear to break - ing.

R So what are you ³ go-ing to do, Count Ce

272

R pra - no? You see that? He's

276

B. A - maz - ing! The Duke throws a

R. fuming! Oh, yes!

T. A - maz - ing! The Duke throws a

B. A - maz - ing! The Duke throws a

The score consists of five staves. The top four staves are for voices: Soprano (B.), Alto (R.), Tenor (T.), and Bass (B.). The bottom two staves are for piano accompaniment. The music is in 8/8 time and the key signature has two flats (B-flat and E-flat). The lyrics are: 'A - maz - ing! The Duke throws a fuming! Oh, yes! A - maz - ing! The Duke throws a'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

279

B
8
hell of a par-ty!

R
With all of the trim-mings And cups o-ver

T.
8
hell of a par-ty!

B.
hell of a par-ty!

283

R
brim-ming! The food and the wine of the vin-tage the best And the glit-ter-ing

287

R

list of ce-leb - ri - ty guests! But the Count must have got - ten the shock of his

This block contains the musical notation for measures 287-290. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: "list of ce-leb - ri - ty guests! But the Count must have got - ten the shock of his". Measure 287 ends with a fermata over the word "shock".

290

R

life With the Duke stand-ing right there se-duc-ing his wife!

This block contains the musical notation for measures 290-293. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The key signature changes to one flat (B-flat). The lyrics are: "life With the Duke stand-ing right there se-duc-ing his wife!". Measure 290 ends with a fermata over the word "wife!". Measure 293 ends with a double bar line and a repeat sign.

294

This block contains the musical notation for measures 294-298. It features a piano accompaniment in the grand staff. The key signature remains one flat (B-flat). The music consists of a continuous piano accompaniment with eighth and sixteenth notes.

299

FINE

This block contains the musical notation for measures 299-303. It features a piano accompaniment in the grand staff. The key signature changes to one sharp (F-sharp). The music consists of a continuous piano accompaniment with eighth and sixteenth notes. Measure 299 ends with a double bar line and a repeat sign. The word "FINE" is written in the bass clef staff. Measure 303 ends with a double bar line and a repeat sign.

304

1.

309

2.

314

M

At - ten - tion, at - ten - tion!

T.

What

B.

What

D.S. al FINE

M You've all got to

T. hap - pened? What hap - pened?

B. hap - pened? What hap - pened?

M hear this! Oh boy, Rig-o

T. So tell us, so tell us!

B. So tell us, so tell us!

326

M. let - to... It's e - nor - mous!

T. Go on... We're

B. Go on... We're

329

T. wait - ing to hear you. Bepleased to in-

B. wait - ing to hear you. Bepleased to in-

332

M. T. B.

You'd nev - er be - lieve it!

form us.

form us.

335

M. T. B.

The hid - e - ous crea - ture

Keep

Keep

339

M. *has a lov - er!* The

T. *go - ing... Hasa lov - er! A - maz - ing!*

B. *go - ing... Hasa lov - er! A - maz - ing!*

343

M. *hunch - back is now step - ping out as a gal - lant.*

T. *You*

B. *You*

347

M

T.

B.

hear that? It's mag - ic! Whatmag - ic - al tal - ent!

hear that? It's mag - ic! Whatmag - ic - al tal - ent!

351

D

Cy - pra - no is

355

D

one of my small - est con - cerns.

358

D 

But still for his wife my

361

D 

heart gleams and burns! I'd

Ab-duct her then.

365

D 

like to. Not ea - sy. The

Just do it.

369

D
Count may not like that.

R
That's

373

D
Well, no.

R
what jails are made for. Well, then, there's

377

D  I don't think so clown-face.

B 

R  ex - ile. In that case, there's



381

D  So

R  one good so - lu-tion.

C  Am I real - ly seeing this?



385

D

where is you hatch- et?

R

I'll go now and

390

R

fetch it. So let's get things roll-ing. We'll use it for bowl-ing.

C

You

395

D
Put that down!

R
He's mak - ing me laugh.

M
The Count's in a

C
ass - hole!

T.
The Count's in a

B.
The Count's in a

The Count's in a

398

D
Hey clown-face, come here.

B
He's boil - ing and seeth - ing

R

M
fren - zy! And rap - id-ly

T.
fren - zy!

B.
fren - zy!

401

D
You push a joke too

M
breath - ing

T.
8
And jerk - ing and heav - ing!

B.
And jerk - ing and heav - ing!

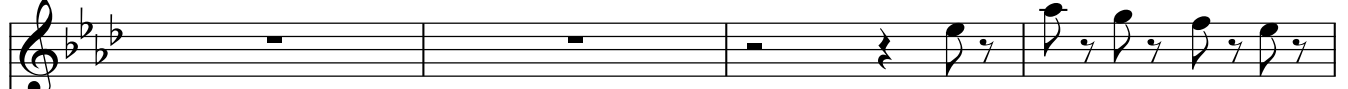
404

D
far, that is your all - too - fre - quent er - ror.


R
Well, let them take of -

C
I've had it! That bas - tard! Be sides be - ing

408

D 

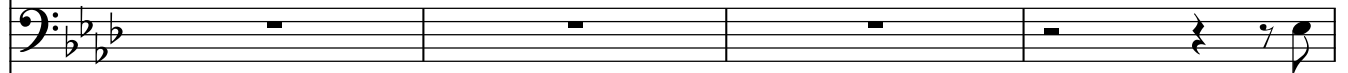
They just might find a

B 

But

R 


fense at me, I just don't feel much ter - ror.

M 

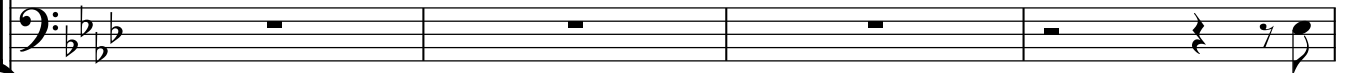
But

C 

ug - ly, hisjokes make me puke! I'll get him!

T. 

But

B. 

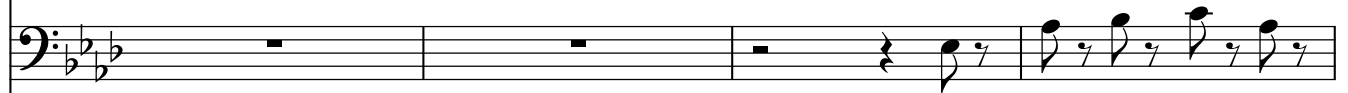
But

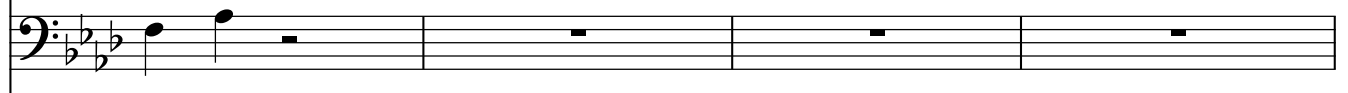


412

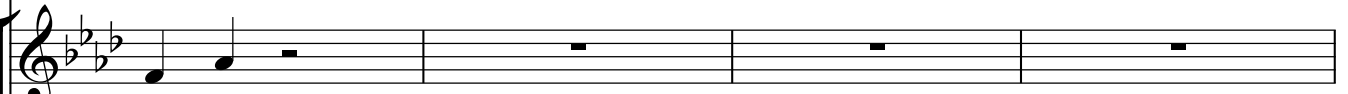
D  way to lodge a ver - y sharp re - bu - uke.

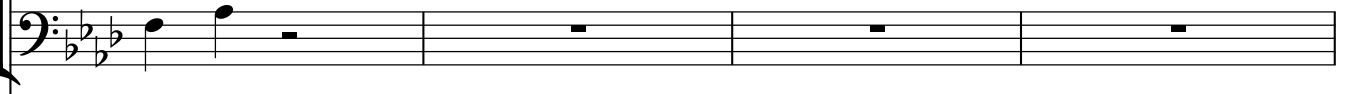
B  how then?

R  But if they mess with

M  how then?

C  At my place we'll gath - er some men and some

T.  how then?

B.  how then?



The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand provides a steady accompaniment of eighth notes with chords. The key signature is three flats (B-flat major or D-flat minor).

416

D Why___

B Yes, will do! We've

R me, they'll know they're mess - ing with the Duke. You


M Yes, will do! We've


C arms at night - time. We've


T. Yes, will do! We've

B. Yes, will do! We've

419

D  do you do things to em -

B  got to shut him up, He's made just one bad joke too

R  can't please eve - ry on at once, There's al - ways some com -

M  got to shut him up, He's made just one bad joke too

C  got to shut him up, He's made just one bad joke too

T.  got to shut him up, He's made just one bad joke too

B.  got to shut him up, He's made just one bad joke too



422

D
bar - rass me, To_____ make my_____ foes stand_____

B
8
man - y. We'll beat some sense in - to his head be-

R
plain - ing folks. There's al - ways one in eve - ry crowd who


M
man - y. We'll beat some sense in - to his head be-

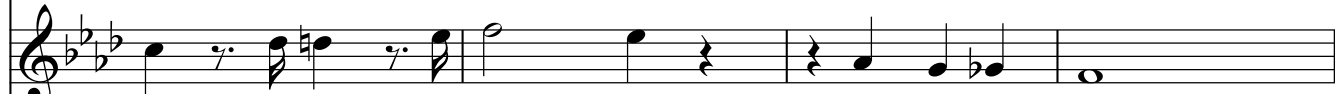
C
man - y. We'll beat some sense in - to his head be-

T.
8
man - y. We'll beat some sense in - to his head be-

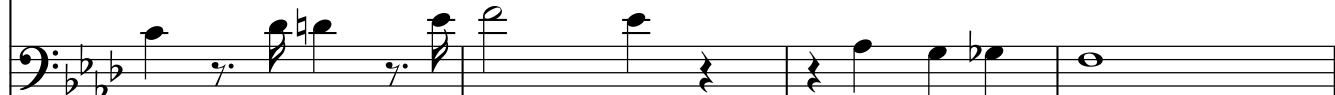
B.
man - y. We'll beat some sense in - to his head be-


425

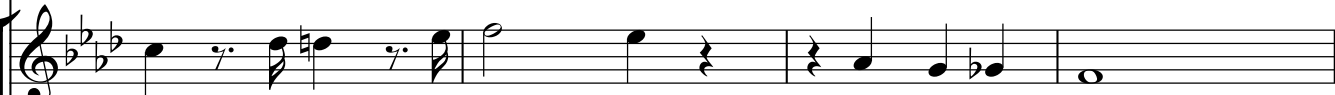
D 
 — round and har - ass me? You did - n't think be - fore - hand What


B 
 8 cause he has - n't an - y. We'll get him yet!

R 
 sim - ply can - not take a joke. Un - less they're more of a

M 
 cause he has - n't an - y. We'll get him yet!

C 
 cause he has - n't an - y. A - venge me! A -

T. 
 8 cause he has - n't an - y. We'll get him yet!


B. 
 cause he has - n't an - y. We'll get him yet!


 8va

429

D 

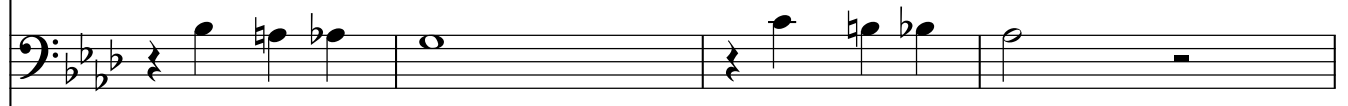
trou - ble you would brew. The an - ger you've a - roused can still come

B 

We won't for - get! So we're all set!

R 


fool than I am, They've got to know that they'd be

M 

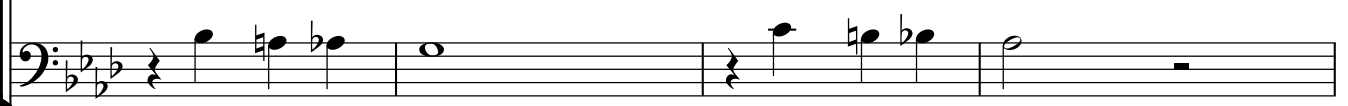
We won't for - get! So we're all set!

C 

venge me! A - venge me! We

T. 

We won't for - get! So we're all set!

B. 

We won't for - get! So we're all set!

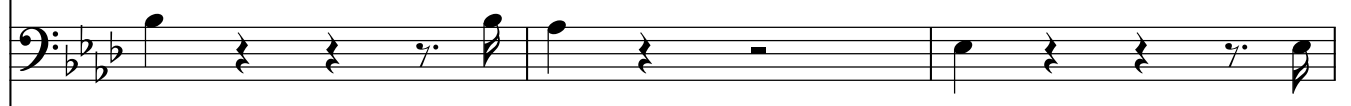


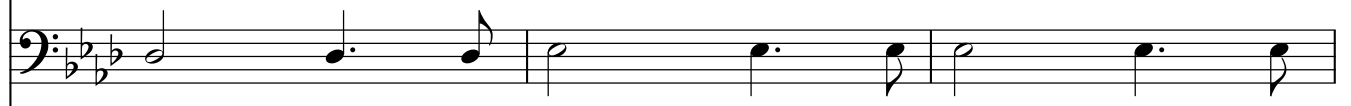
433


D  crash - ing down on you, It can come crash - ing down on

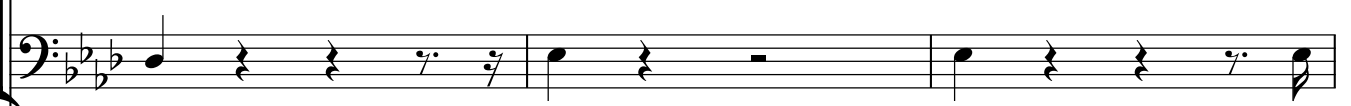
B  We knowwhat we will

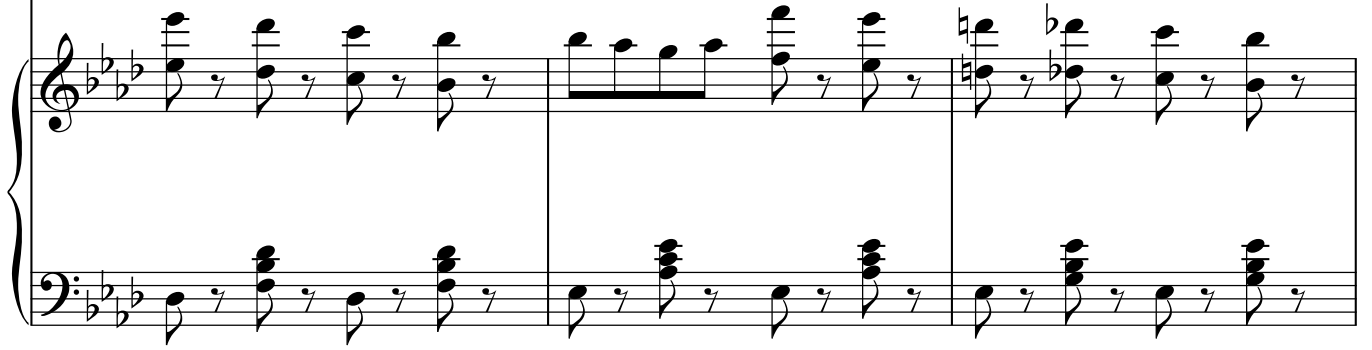
R  mess - ing with the Duke, that they'd be mess - ing with the

M  We knowwhat we will

C  need me of cour - age, we just need a

T.  We knowwhat we will

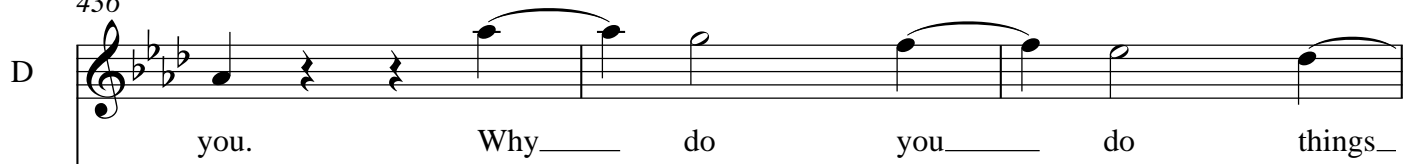
B.  We knowwhat we will



The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

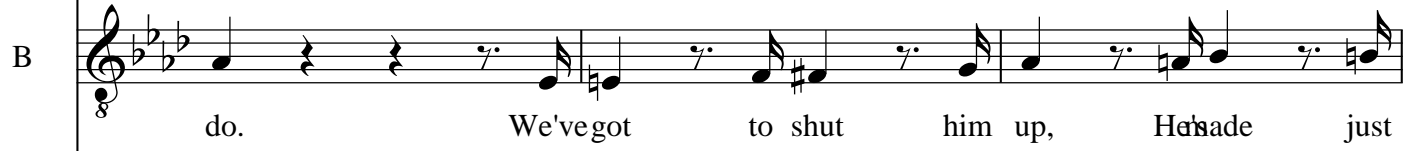
436

D



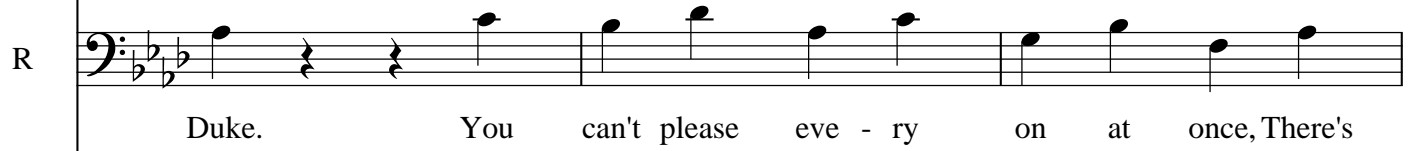
you. Why do you do things

B



do. We've got to shut him up, He'sade just

R



Duke. You can't please every on at once, There's

M



do. We've got to shut him up, He'sade just

C



few. We've got to shut him up, He'sade just

T.



do. We've got to shut him up, He'sade just


B.

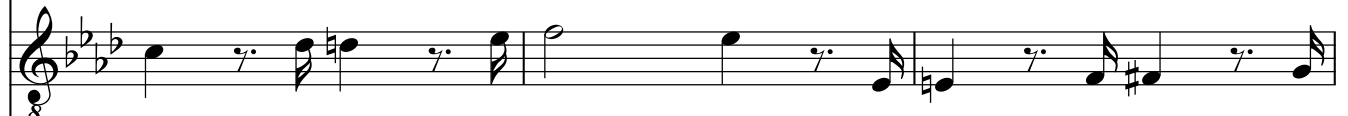


do. We've got to shut him up, He'sade just

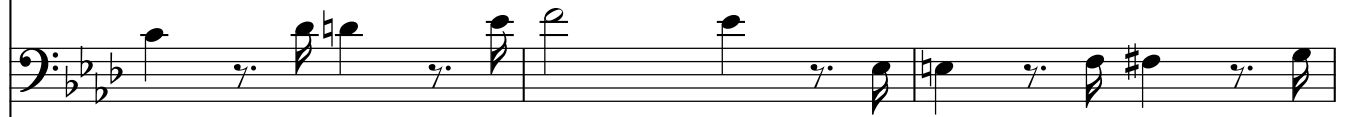


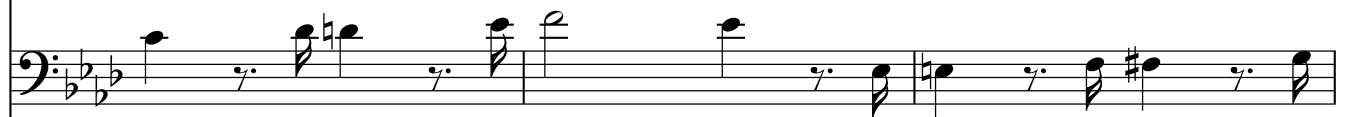
439


D 
 — to em - bar - rass me, To — make my —


B 
 one baɗoke too man - y. We'll beat some sense in -

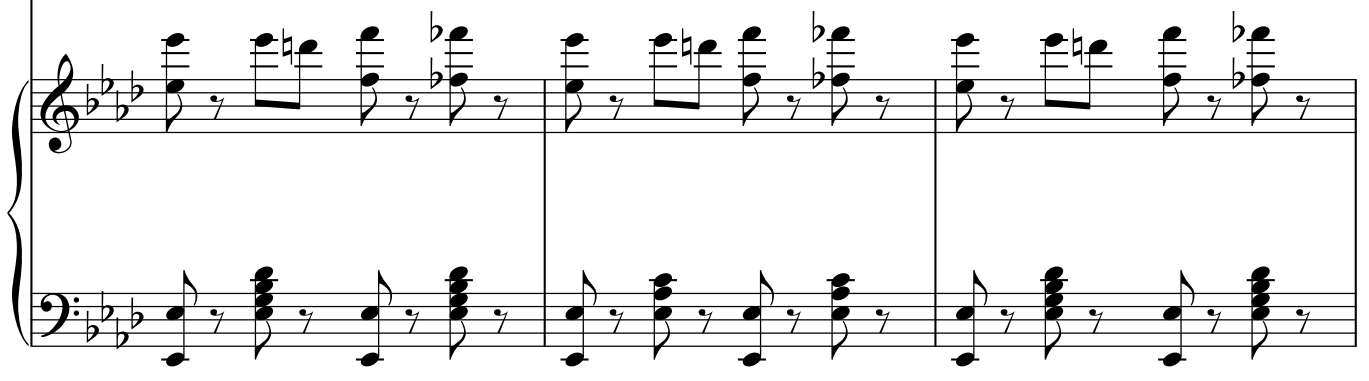
R 
 al - ways some com - plain - ing folks. There's al - ways one in

M 
 one baɗoke too man - y. We'll beat some sense in -

C 
 one baɗoke too man - y. We'll beat some sense in -

T. 
 one baɗoke too man - y. We'll beat some sense in -

B. 
 one baɗoke too man - y. We'll beat some sense in -



442

D
 — foes stand — round and har - ass me? You

B
 8 to his head be-cause he has - n't an - y.

R
 eve - ry crowd who sim - ply can - not take a joke. Un

M
 to his head be-cause he has - n't an - y.

C
 to his head be-cause he has - n't an - y. A

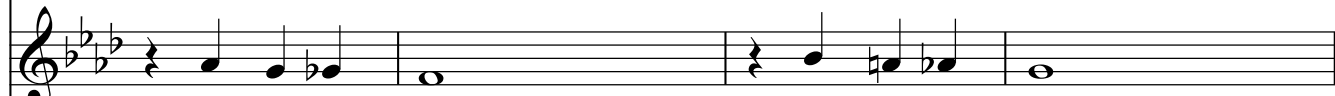
T.
 8 to his head be-cause he has - n't an - y.

B.
 to his head be-cause he has - n't an - y.

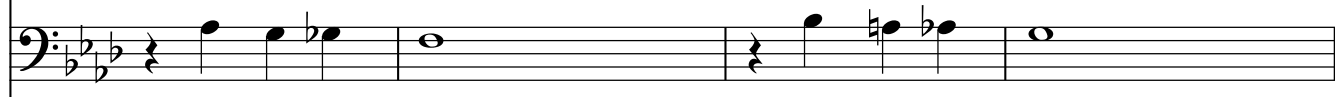
8va

445

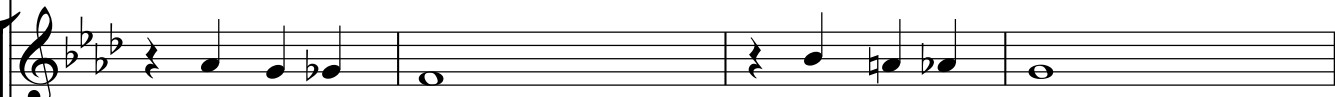
D  did - n'think be - fore - hand What trou - ble you would brew. The

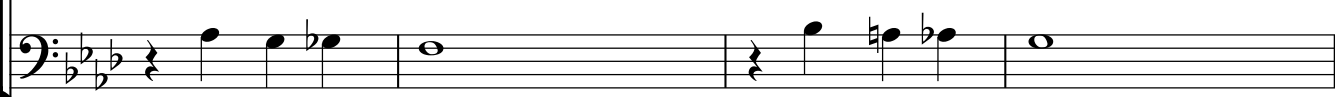
B  We'll get him yet! We won'tfor - get!

R  less they're more of a fool than I am, They've

M  We'll get him yet! We won'tfor - get!

C  venge me! A-venge me! A-

T.  We'll get him yet! We won'tfor - get!

B.  We'll get him yet! We won'tfor - get!

(8) 

449

D
an - ge you've a - roused can still come crash ing down on you, It can come

B
8 So we're all set! We know what

R
got to know that they'd be mess ing with the Duke, that they'd be

M
So we're all set! We know what

C
venge me! We need me of cour - age, we

T.
8 So we're all set! We know what

B.
So we're all set! We know what

(8) ----- 1

453

D crash-ing down on you. Glad that's

B we will do. Here's your ar-my!

R mess-ing with the Duke. Glad that's

M we will do. Here's your ar-my!

C just need a few. Yes, my ar-my!

T. we will do. Here's your ar-my! Here's your ar-my!

B. we will do. Yes, your ar-my!

458

D

o - ver! Now let's par - ty!What a

B

Here your ar - my! What a

R

o - ver! Now let's par - ty!What a

M

Here your ar - my! What a

C

Yes, my ar - my! What a

T.

Here your ar - my! Here your ar - my! What a

B.

Yes your ar - my! What a

463

D
par - ty, it's tre - men-dous, Wine and dain-ties for the tast-ing, Hand-some

B
8
par - ty, it's tre - men-dous, Wine and dain-ties for the tast-ing, Hand-some

R
par - ty, it's tre - men-dous, Wine and dain-ties for the tast-ing, Hand-some

M
par - ty, it's tre - men-dous, Wine and dain-ties for the tast-ing, Hand-some

C
par - ty, it's tre - men-dous, Wine and dain-ties for the tast-ing, Hand-some

T.
8
par - ty, it's tre - men-dous, Wine and dain-ties for the tast-ing, Hand-some

B.
par - ty, it's tre - men-dous, Wine and dain-ties for the tast-ing, Hand-some

Piano accompaniment

467

D
ser-vants to at - tend us... Oh,let's par-ty, time's a - wast-ing. What a love-ly cel - e -

B
8
ser-vants to at - tend us... Oh,let's par-ty, time's a - wast-ing. What a love-ly cel - e -

R
ser-vants to at - tend us... Oh,let's par-ty, time's a - wast-ing. What a love-ly cel - e -

M
ser-vants to at - tend us... Oh,let's par-ty, time's a - wast-ing. What a love-ly cel - e -

C
ser-vants to at - tend us... Oh,let's par-ty, time's a - wast-ing. What a love-ly cel - e -

T.
8
ser-vants to at - tend us... Oh,let's par-ty, time's a - wast-ing. What a love-ly cel - e -

B.
ser-vants to at - tend us... Oh,let's par-ty, time's a - wast-ing. What a love-ly cel - e -

472

D
bra-tion, What a cause for ju-bi - la-tion, It's the par-ty of the year. What a

B
bra-tion, What a cause for ju-bi - la-tion, It's the par-ty of the year. What a

R
bra-tion, What a cause for ju-bi - la-tion, It's the par-ty of the year. What a

M
bra-tion, What a cause for ju-bi - la-tion, It's the par-ty of the year. What a

C
bra-tion, What a cause for ju-bi - la-tion, It's the par-ty of the year. What a

T.
bra-tion, What a cause for ju-bi - la-tion, It's the par-ty of the year. What a

B.
bra-tion, What a cause for ju-bi - la-tion, It's the par-ty of the year. What a

The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. The music is in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat).

477

D
love-ly cel - e - bra - tion, It's the par - ty of the year!

B
love-ly cel - e - bra - tion, It's the par - ty of the year!

R
love-ly cel - e - bra - tion, It's the par - ty of the year!

M
love-ly cel - e - bra - tion, It's the par - ty of the year!

C
love-ly cel - e - bra - tion, It's the par - ty of the year!

T.
love-ly cel - e - bra - tion, It's the par - ty of the year!

B.
love-ly cel - e - bra - tion, It's the par - ty of the year!

Piano accompaniment with chords and melodic lines in both hands.

483

D
No!

B
Mon - te

R
Mon - te

M
Mon - te

C
Mon - te

Me.
Let me speak to him. The Duke, please.

T.
Mon - te

B.
Mon - te

Piano accompaniment

Detailed description: This is a page of a musical score, page 57, starting at measure 483. The score is for a vocal ensemble and piano. The vocal parts are Soprano (D), Alto (B), Tenor (R), Bass (M), Contralto (C), Mezzo-soprano (Me.), Tenor (T.), and Bass (B.). The piano part is at the bottom. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts have rests for the first four measures, followed by a half note in the fifth measure. The lyrics are: 'No!' for Soprano; 'Mon - te' for Alto, Tenor, Bass, Contralto, and Tenor; 'Let me speak to him. The Duke, please.' for Mezzo-soprano; and 'Mon - te' for the other Tenor and Bass. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

489

B
ro - ne!

R
ro - ne!

M
ro - ne!

C
ro - ne!

Me.
Yes, that's myname, A name that makes you

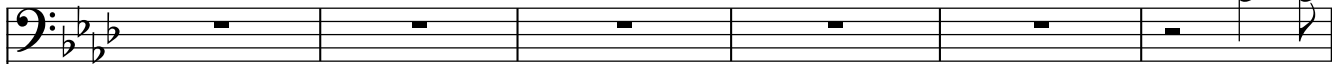
T.
ro - ne!


B.
ro - ne!

Piano accompaniment with treble and bass staves.

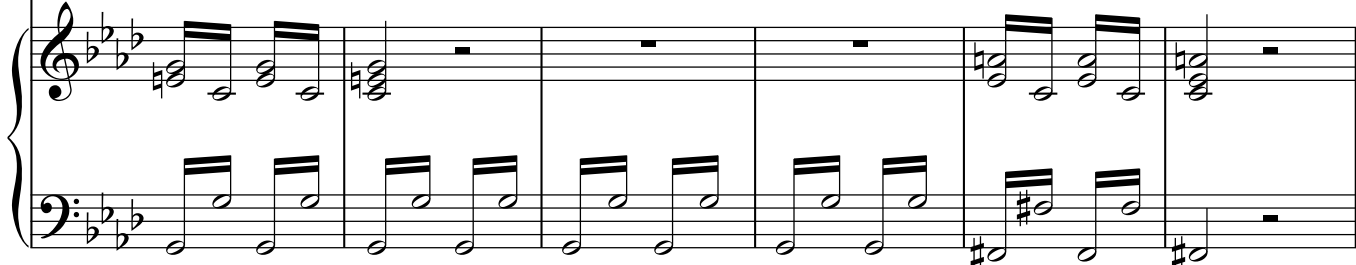
Detailed description: This page of a musical score, numbered 58, contains measures 489 through 493. It features five vocal parts: Soprano (B), Alto (R), Tenor (M), Contralto (C), and Mezzo-soprano (Me.), along with a Piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 8/8. The vocal parts for B, R, M, and C all sing the phrase "ro - ne!". The Mezzo-soprano part has a unique melody in measures 491 and 492, with the lyrics "Yes, that's myname, A name that makes you". The Tenor and Bass parts also sing "ro - ne!". The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand.

494

R 

Me. 

Let me
trem - ble More than a clap of thun - der.



500

R 

speak to him.



503

R 

Sir, you were



507

R

plot - - - - - ting a-gainst us, yes, you were plot-ting a

This system contains three staves. The top staff is a vocal line in bass clef with a long slur over the first two measures. The middle staff is the piano right hand in treble clef, and the bottom staff is the piano left hand in bass clef. The lyrics are "plot - - - - - ting a-gainst us, yes, you were plot-ting a".

510

R

gainst us And

This system contains three staves. The top staff is a vocal line in bass clef with a long rest in the first measure and a note in the second. The middle staff is the piano right hand in treble clef, and the bottom staff is the piano left hand in bass clef. The lyrics are "gainst us" and "And".

512

R

we, _____ and we, in a burst of clem-en- cy, for

This system contains three staves. The top staff is a vocal line in bass clef with a long slur over the first two measures. The middle staff is the piano right hand in treble clef, and the bottom staff is the piano left hand in bass clef. The lyrics are "we, _____ and we, in a burst of clem-en- cy, for".

515

R

gave you. But what you need to

517

R

real - ize is that your daugh - ter is not a vir - gin 'Cause that's the way she

520

R

likes it.

Me.

You piece of horse - - - -

522

Me.

dung! I hope my pres - ence is not too

524

Me.

sca - - ry Just when your

525

Me.

friends here are mak - ing mer - ry.

527

Me.

But there's a

528

Me.

mat - - ter that's still un -

529

Me.

set - - tled: My fam - ily's

530

Me.

hon - or, with which you've

531

Me.

med - dled. And if you

533

Me.

mur - der me be-cause I taunt you, My ghost will

535

Me. 
rise a - gain and come to


Detailed description: This block contains the musical notation for measure 535. It features a vocal line in the bass clef and a piano accompaniment consisting of two staves (treble and bass clefs). The vocal line has lyrics 'rise a - gain and come to'. The piano accompaniment includes chords and a bass line.

536

Me. 
haunt you. You'll see me

Detailed description: This block contains the musical notation for measure 536. It features a vocal line in the bass clef and a piano accompaniment consisting of two staves (treble and bass clefs). The vocal line has lyrics 'haunt you. You'll see me'. The piano accompaniment includes chords and a bass line.

537

Me. 
float - - ing, You'll hear me

Detailed description: This block contains the musical notation for measure 537. It features a vocal line in the bass clef and a piano accompaniment consisting of two staves (treble and bass clefs). The vocal line has lyrics 'float - - ing, You'll hear me'. The piano accompaniment includes chords and a bass line.

538

Me.

shriek - - ing A - bout the

Detailed description: This system contains measures 538 and 539. The vocal line (Me.) is in bass clef with a key signature of three flats. The lyrics are "shriek - - ing A - bout the". The piano accompaniment consists of a right hand with a dense chordal texture and a left hand with a simple bass line.

539

Me.

blood re-venge, a-bout the blood, _____ the blood re

Detailed description: This system contains measures 539 and 540. The vocal line (Me.) continues with the lyrics "blood re-venge, a-bout the blood, _____ the blood re". The piano accompaniment features a more active right hand with a rhythmic pattern and a left hand with a steady bass line.

541

D

E - nough! Get him

Me.

venge _____ that I am seek - ing.

Detailed description: This system contains measures 541 and 542. The vocal line (Me.) has the lyrics "venge _____ that I am seek - ing." and "E - nough! Get him". The piano accompaniment includes a right hand with a melodic line and a left hand with a rhythmic accompaniment.

543

out of here!

He's creep-y!

He's cra- zy!

He's creep-y!

He's creep-y!

Both of you lowns can go to the

The score consists of six vocal staves and a piano accompaniment. The vocal parts are labeled D, B, R, M, C, and Me. The piano part is at the bottom. The music is in a key with three flats and a 4/4 time signature. The lyrics are: 'out of here!', 'He's creep-y!', 'He's cra- zy!', 'He's creep-y!', 'He's creep-y!', and 'Both of you lowns can go to the'.

547

Musical score for measures 547-550. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features five vocal staves: Soprano (B), Alto (M), Tenor (C), Bass (Me.), and Bass (B.). The Soprano, Alto, Tenor, and Bass staves each begin with an "Ah!" vocalization. The Bass (Me.) staff has the lyrics "dev - - - - - il!" under a long slur. The piano accompaniment is shown in grand staff notation, with a complex texture of chords and moving lines in both hands.

550

Musical score for measure 550. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a vocal staff for Bass (Me.) and a piano accompaniment in grand staff notation. The vocal line has the lyrics "To kick a man who's ly - ing bruised an". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

553

Me. 

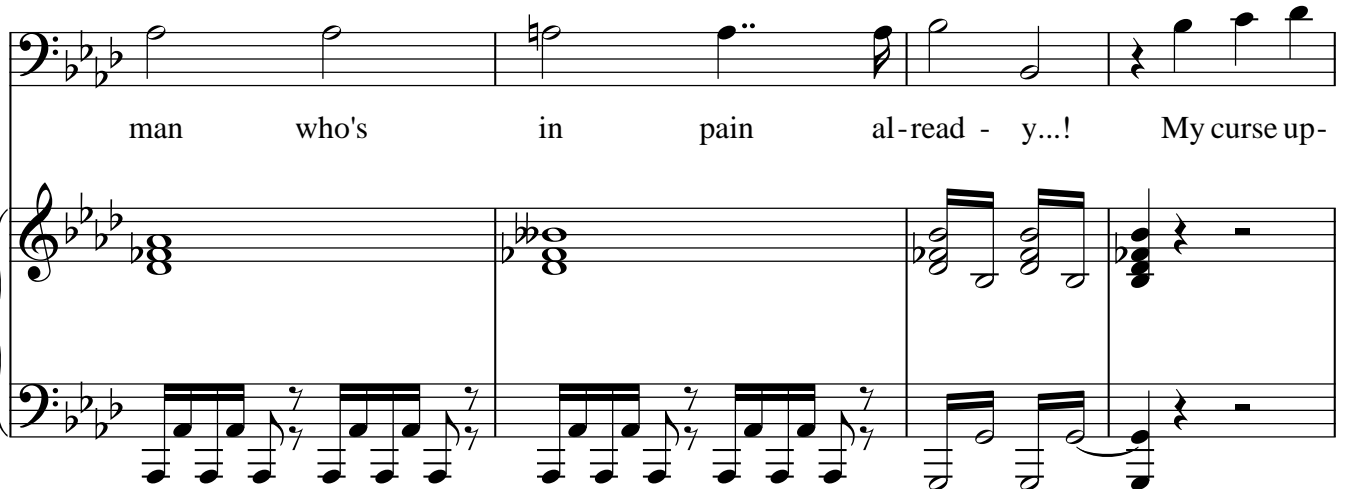
beat - en That makes mevom - it.

556

Me. 

And you, you cre - tin, Mock - ing a

559

Me. 

man who's in pain al-read - y...! My curse up-

563

D

How dare you ap

B

How dare you ap

R

My legs feel un - stead - y.

M

How dare you ap

C

How dare you ap

Me.

on you!

T.

How dare you ap

B.

How dare you ap

567

D
pear at the height of the rev - els, Ex - plod - ing with spite like a

B
pear at the height of the rev - els, Ex - plod - ing with spite like a

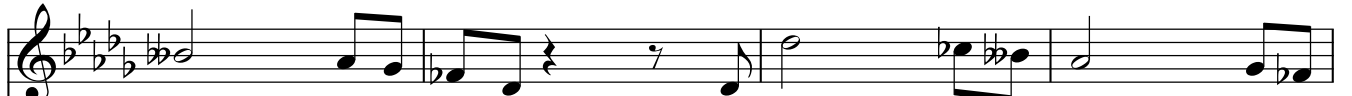
M
pear at the height of the rev - els, Ex - plod - ing with spite like a


C
pear at the height of the rev - els, Ex - plod - ing with spite like a


T.
pear at the height of the rev - els, Ex - plod - ing with spite like a


B.
pear at the height of the rev - els, Ex - plod - ing with spite like a


572


D

 le - gion of dev-ils! The Duke does-n't take to your

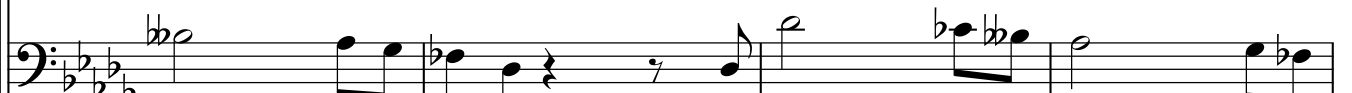
B

 le - gion of dev-ils! The Duke does-n't take to your

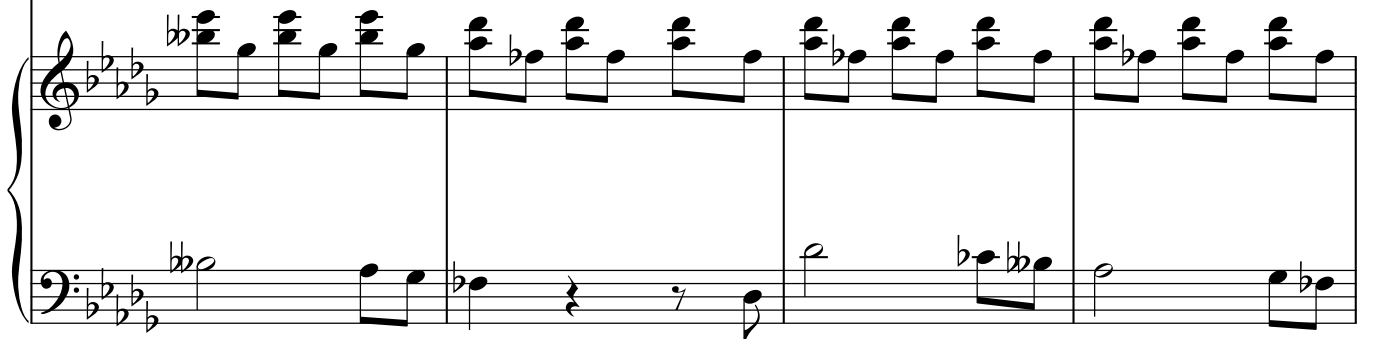
R

 He cursed me!

M

 le - gion of dev-ils! The Duke does-n't take to your

C

 le - gion of dev-ils! The Duke does-n't take to your

T.

 le - gion of dev-ils! The Duke does-n't take to your

B.

 le - gion of dev-ils! The Duke does-n't take to your



Piano accompaniment with treble and bass staves.

576

D
rant - ing an rav - ing. You'll find there's price for the

B
rant - ing an rav - ing. You'll find there's price for the

M
rant - ing an rav - ing. You'll find there's price for the

C
rant - ing an rav - ing. You'll find there's price for the

T.
rant - ing an rav - ing. You'll find there's price for the

B.
rant - ing an rav - ing. You'll find there's price for the

580

D
way you're be-hav-ing. The Duke does-n't take to your rant - ing and

B
way you're be-hav-ing. The Duke does-n't take to your rant - ing and

M
way you're be-hav-ing. The Duke does-n't take to your rant - ing and

C
way you're be-hav-ing. The Duke does-n't take to your rant - ing and

T.
way you're be-hav-ing. The Duke does-n't take to your rant - ing and

B.
way you're be-hav-ing. The Duke does-n't take to your rant - ing and

585

D
rav - ing. You'll find there's a price for the way you're be-

B
rav - ing. You'll find there's a price for the way you're be-

M
rav - ing. You'll find there's a price for the way you're be-

C
rav - ing. You'll find there's a price for the way you're be-

T.
rav - ing. You'll find there's a price for the way you're be-

B.
rav - ing. You'll find there's a price for the way you're be-

589

D
hav - ing. You've thrown down the gaunt - let, you can't turn a - round. You've

B
8
hav - ing. You've thrown down the gaunt - let, you can't turn a - round. You've

M
b^s
hav - ing. You've thrown down the gaunt - let, you can't turn a - round. You've

C
b^s
hav - ing. You've thrown down the gaunt - let, you can't turn a - round. You've

T.
8
hav - ing. You've thrown down the gaunt - let, you can't turn a - round. You've

B.
b^s
hav - ing. You've thrown down the gaunt - let, you can't turn a - round. You've

594

D
stirred up a storm that will not simmer down, You've stirred up a

B
stirred up a storm that will not simmer down, You've stirred up a

M
stirred up a storm that will not simmer down, You've stirred up a

C
stirred up a storm that will not simmer down, You've stirred up a

T.
stirred up a storm that will not simmer down, You've stirred up a

B.
stirred up a storm that will not simmer down, You've stirred up a

599

D storm that will not sim-merdown, It won't

B storm that will not sim-merdown, It won't

R The hor - or, the hor -

M storm that will not sim-merdown, It won't

C storm that will not sim-merdown, It won't

Me. Curs - es up - on

T. storm that will not sim-merdown, It won't

B. storm that will not sim-merdown, It won't

604

D
sim - mer down. Boo, boo, boo, To hell

B
sim - mer down. Boo, boo, boo, To hell

R
ror! Ah!

M
sim - mer down. Boo, boo, boo, To hell

C
sim - mer down. Yes, you've throwndownthegaunt let, you can't turn a-round. And you've

Me.
you! May you shriv - el and die and be laid in yourgrave While your

T.
sim - mer down. Boo, boo, boo, To hell

B.
sim - mer down. Yes, you've throwndownthegaunt let, you can't turn a-round. And you've

610

D 

— with you, you old blow - hard, the fault is your

B 

— with you, you old blow - hard, the fault is your

R 

I can feel it in my

M 

— with you, you old blow - hard, the fault is your

C 

stirred up a storm that will not sim-mer down. It won't sim - mer

Me. 

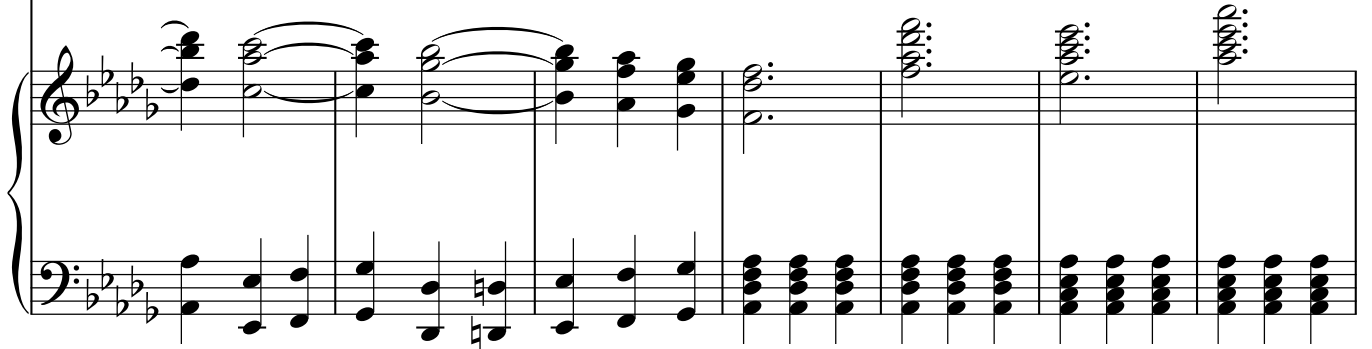
soul goes to hell - fire wherenothing can save

T. 


— with you, you old blow - hard, the fault is your

B. 

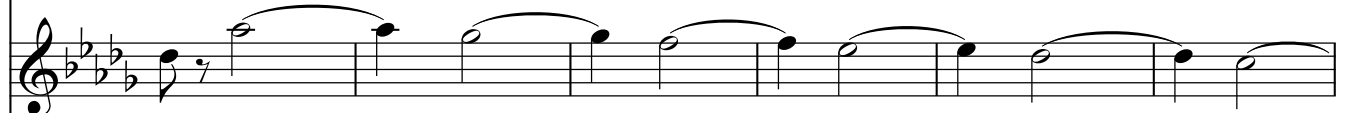
stirred up a storm that will not sim-mer down. It won't sim - mer




617

D



 own. Boo,____ boo,____ boo,____ To____ hell____ with____

B


 own. Boo,____ boo,____ boo,____ To____ hell____ with____

R


 bones! Ah!

M


 own. Boo,____ boo,____ boo,____ To____ hell____ with____

C


 down. Yes, you've thrown down the gaunt-let, you can't turn a - round. And you've stirred up a

Me.

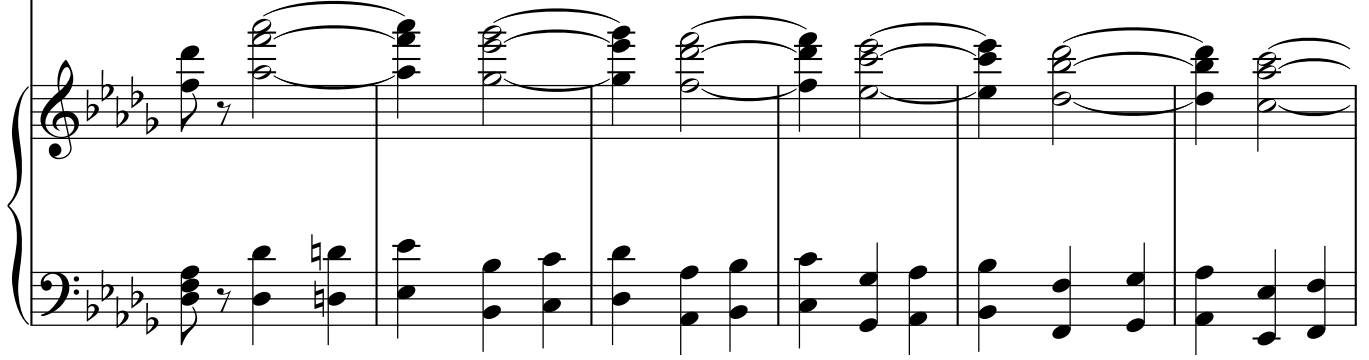

 you! May you shriv - el and die and be laid in your grave While your soul goes to

T.


 own. Boo,____ boo,____ boo,____ To____ hell____ with____

B.


 down. Yes, you've thrown down the gaunt-let, you can't turn a - round. And you've stirred up a



623

D
— you, — you old blow - hard, the fault is your own.

B
— you, — you old blow - hard, the fault is your own.

R
I can feel it in my bones!

M
— you, — you old blow - hard, the fault is your own.

C
storm that will not sim-mer down. The fault is your own.

Me.
hell - fire where nothing can save you!

T.
— you, — you old blow - hard, the fault is your own.

B.
storm that will not sim-mer down. The fault is your own.

630

D 

If on - ly you'd known! You

B 

If on - ly you'd known! You

R 

As cold as stone, As

M 

If on - ly you'd known! You

C 

If on - ly you'd known! You

Me. 

Cursed be your flesh and bones! Cursed be your

T. 

If on - ly you'd known! You

B. 

If on - ly you'd known! You



635

D
should have stayed home. And now

B
should have stayed home. And now

R
cold as stone, As cold

M
should have stayed home. And now

C
should have stayed home. And now

Me.
flesh and bones! Cursed be your flesh

T.
should have stayed home. And now

B.
should have stayed home. And now

640

D hope is flown. Too bad, too bad, too bad, too bad, too

B hope is flown. Too bad, too bad, too bad, too bad, too

R as stone! Oh dread, oh dread, oh dread, oh dread, oh

M hope is flown. Too bad, too bad, too bad, too bad, too

C hope is flown. Too bad, too bad, too bad, too bad, too

Me. and bones!

T. hope is flown. Too bad, too bad, too bad, too bad, too

B. hope is flown. Too bad, too bad, too bad, too bad, too

646

D
bad, too bad! Woe is

B
bad, too bad! Woe is

R
dread, oh dread! Woe is

M
bad, too bad! Woe is

C
bad, too bad! Woe is

Me.
Curs-es up - on

T.
bad, too bad! Woe is

B.
bad, too bad! Woe is

8va

652

D
— you!

B
— you!

R
— me!

M
— you!

C
— you!

Me.
— you!

T.
— you!

B.
— you!

(8)

Detailed description: This is a page of a musical score, page 87, starting at measure 652. It features eight vocal staves (D, B, R, M, C, Me., T., B.) and a piano accompaniment. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 8/8. The vocal parts are mostly silent, with the lyrics 'you!' or 'me!' appearing under the first two notes of each staff. The piano accompaniment begins with a series of chords in the right hand and a bass line in the left hand. A first ending bracket labeled '(8)' spans the first two measures of the piano part.

659

Musical score for measures 659-664. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measures 659-661 feature a series of chords in the right hand and a bass line in the left hand. Measures 662-664 show a more active right hand with eighth-note patterns and a steady bass line.

665

Musical score for measures 665-669. Measures 665-666 continue the previous texture. Measure 667 features a prominent tremolo in the right hand. Measures 668-669 conclude the section with a final chord in the right hand and a sustained note in the left hand.